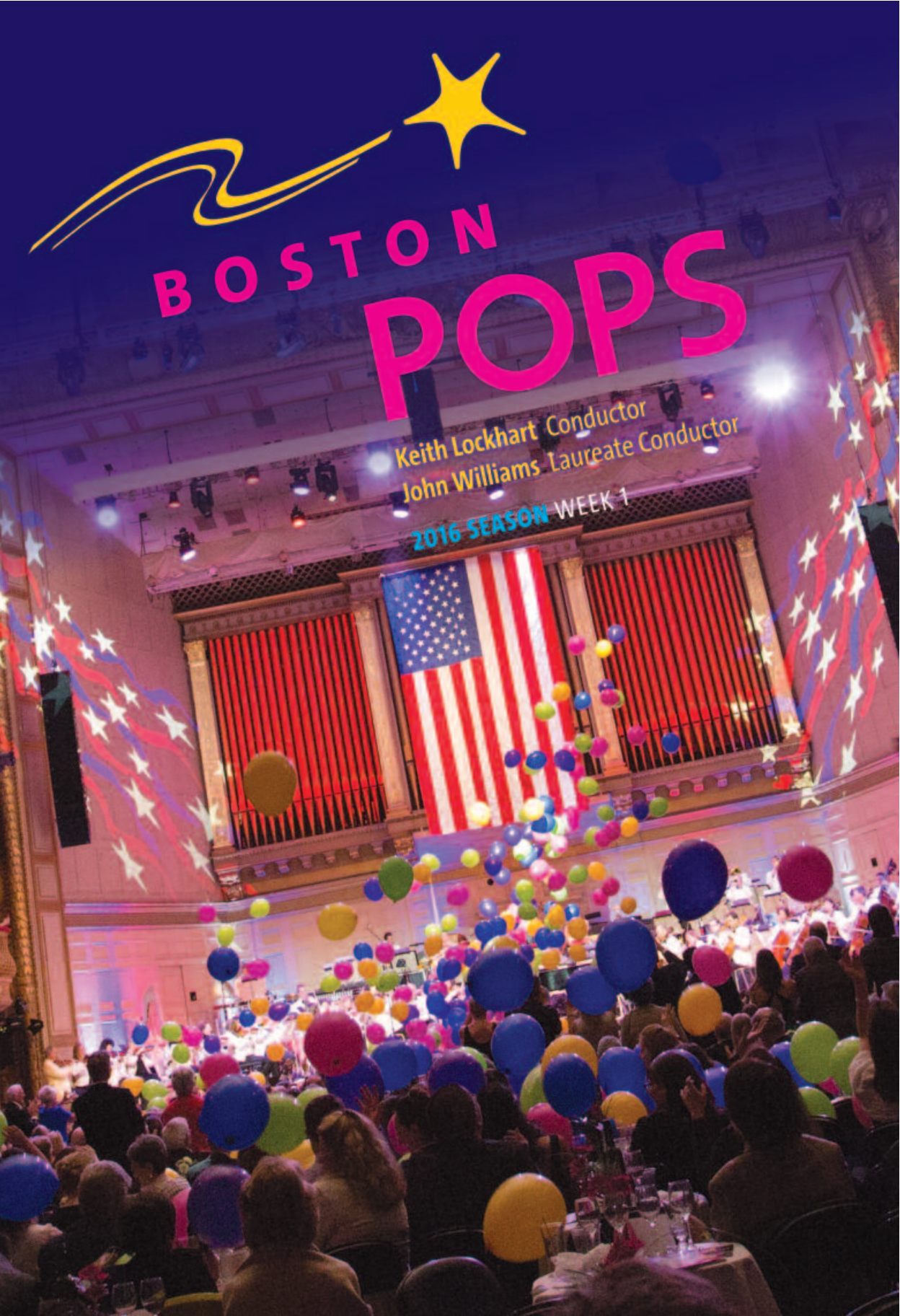

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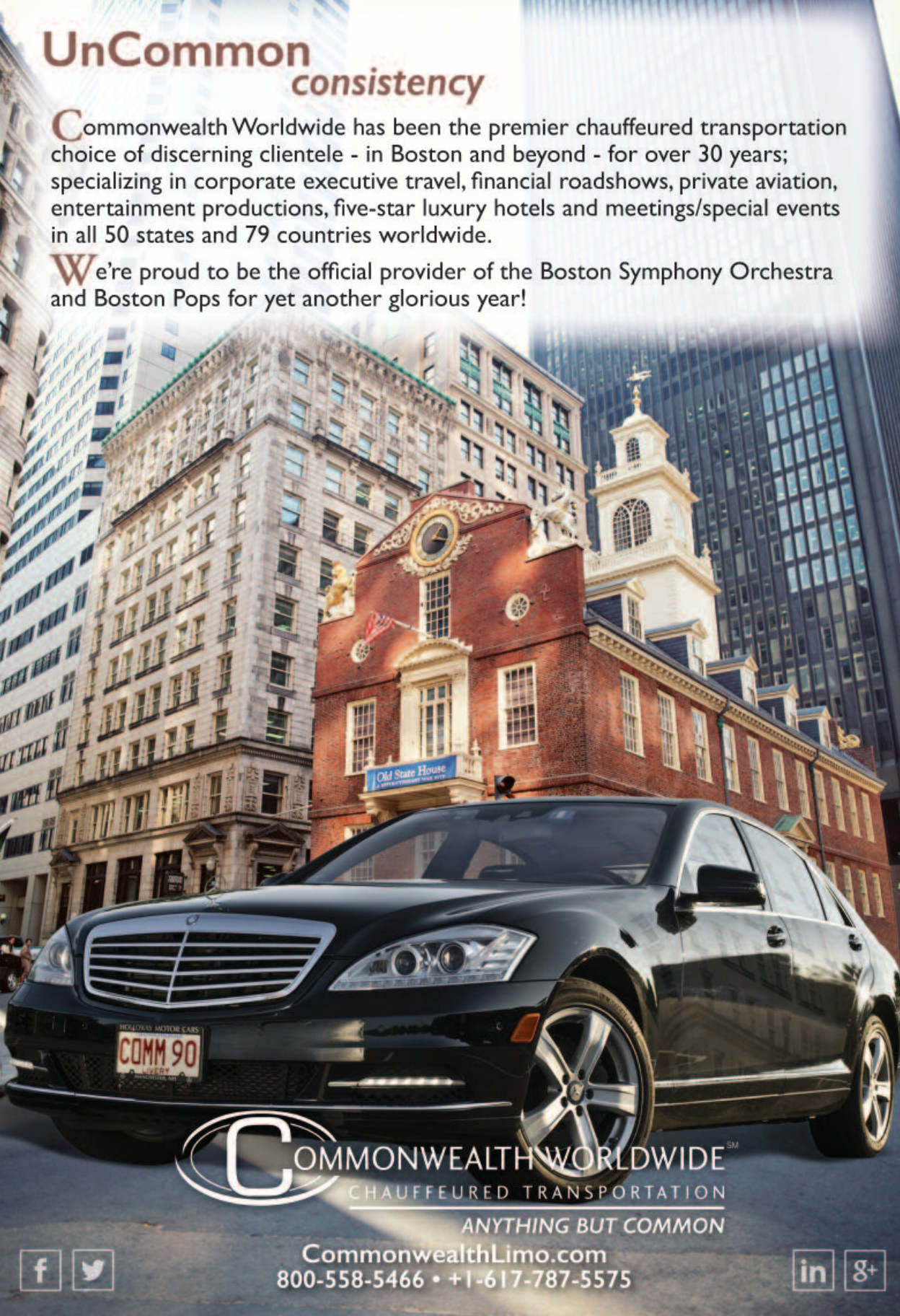
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor documenting the world premiere performance by the Boston Pops of Walter Piston's ballet, *The Incredible Flutist*, May 30, 1938, conducted by Arthur Fiedler
- display cases in the Brooke Corridor focusing on historic BSO performances of Shostakovich's music, and spotlighting the visit to America by a delegation of Soviet composers led by Shostakovich in November 1959, including a visit to Symphony Hall
- two display cases in the Huntington Avenue corridor focusing on BSO members of Russian and Eastern European descent, and the BSO's historic 1956 tour to the Soviet Union, the first visit by an American orchestra to Russia

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the appointment of Serge Koussevitzky as conductor of the BSO
- a display case, also in the first-balcony corridor, audience-right, spotlighting the Tanglewood Music Center, which was founded by Koussevitzky (as the Berkshire Music Center) in 1940 and celebrated its 75th anniversary this past summer
- a display case in the first-balcony corridor, audience-left, marking the 80th birthday this past September of BSO Music Director Laureate Seiji Ozawa
- three exhibit cases in the Cabot-Cahners Room highlighting collections of memorabilia—the Paul Cherkassky, Albert Sand, and Josef Zimbler collections—originally belonging to BSO members of Russian or Eastern European origin

TOP OF PAGE, LEFT TO RIGHT:

November 1959 photo of (from left) Russian-born BSO violinists Vladimir Resnikoff and Victor Manusevitch with Dmitri Shostakovich at Symphony Hall (photo by Ed Fitzgerald)

78rpm label for one of the BSO's recordings from its very first commercial session in 1917, the Prelude to Act III of Wagner's "Lohengrin" with Karl Muck conducting

Hans Weiner in costume as "The Incredible Flutist" (photographer unknown)

KEITH LOCKHART







Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2015—was featured on national network television through 2013; live webcasts of the 2014 and 2015 events garnered a cumulative 4 million viewers.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements. Initiated in 2015 and returning this year are "Pops on Demand" concerts, during which audience members can "choose the tunes" and vote on what Mr. Lockhart and the orchestra play, using a new interactive tool that tracks the results in real time.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

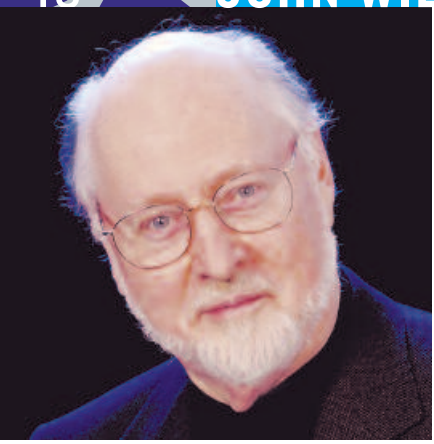
Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.





10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. Currently holding the title of George and Roberta Berry Boston Pops Conductor Laureate, he retired in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Force Awakens.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty

Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

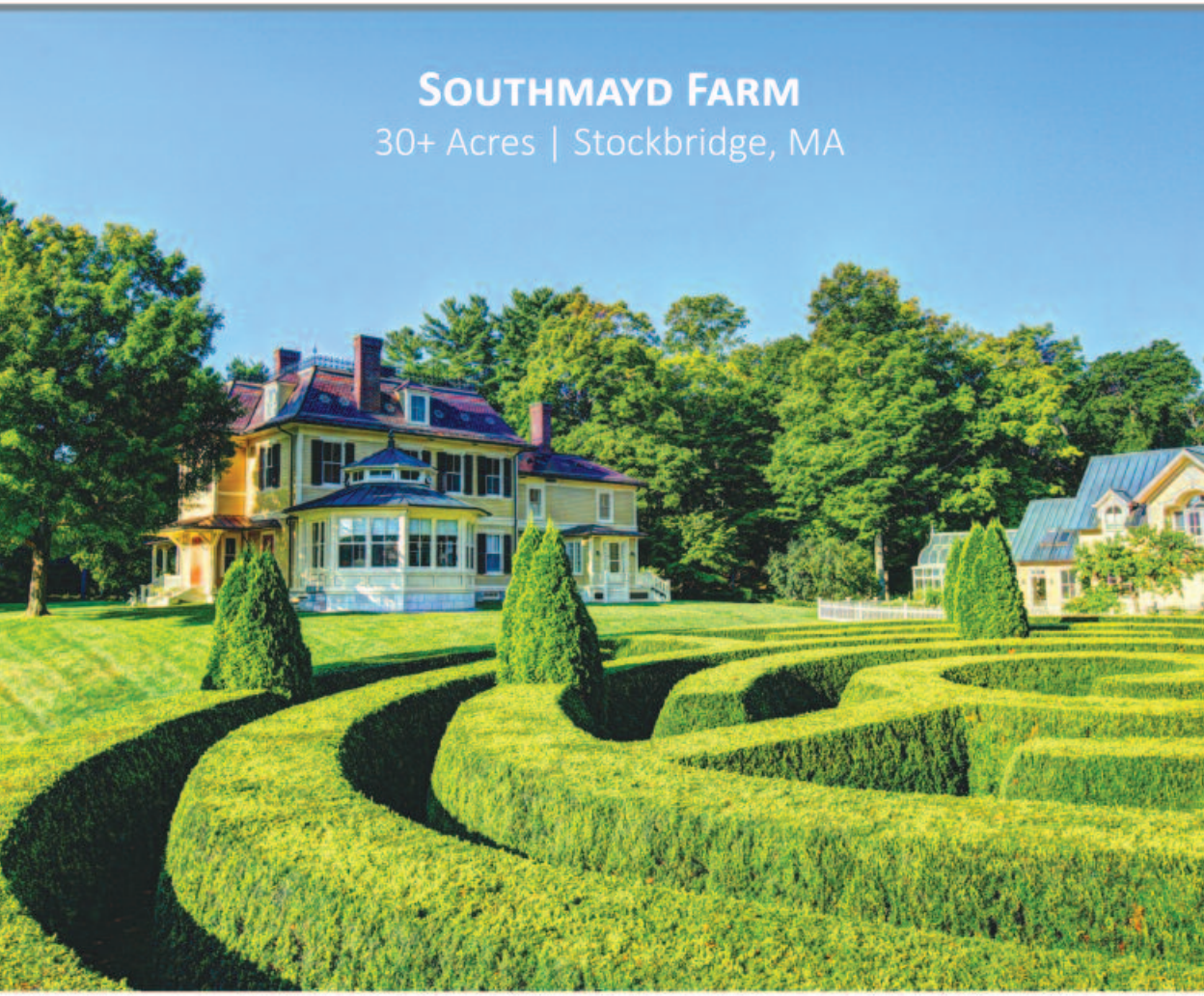
One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS



In 2016 the Boston Pops, affectionately called "America's Orchestra," enters its 131st season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 22nd year at the helm of the orchestra, which is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler, and continuing through the innovations introduced by John Williams and the new-millennium Pops under Keith Lockhart. Season highlights include significant artist debuts, the return of audience favorites, and the kind of wide-ranging and compelling programs that have come to define the Boston Pops experience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

During the Opening Night concert of the 2015 season, Keith Lockhart was feted with a customized cake for his 20th anniversary as Boston Pops Conductor, joined onstage by the evening's special guest, Bernadette Peters.


BOSTON MUSIC HALL

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MONDAY, AUGUST 17, 1885.

NO. 32.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by, among many others, Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams, Boston Pops Conductor Laureate, leads annual Film Night concerts at Symphony Hall and Tanglewood. (right)

Having led more than 1,700 Boston Pops concerts in his 21-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 76 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



Opening the 2016 season, the versatile Seth MacFarlane, in his Boston Pops debut, joins Keith Lockhart and the Pops for selections from the Great American Songbook. The vivacious Tony award-winner Sutton Foster graces the Pops stage for the first time in an evening of song and dance. A true music legend, Darlene Love, is the featured guest for this year's "Gospel Night at Pops," always a spirited and inspirational evening. Another legendary musician, Beach Boys co-founder Brian Wilson, closes the season by filling Symphony Hall with *Pet Sounds*—an album that revolutionized pop music—in a cover-to-cover performance enhanced by the symphonic sounds of the Boston Pops.

During this season's "Pops on Demand: You Choose the Tunes" concerts, audience members are actually encouraged to use their mobile devices—to vote on what the orchestra will play next. When this innovation was rolled out in 2015, the real-time display of the results brought unprecedented audience enthusiasm. "The Golden Age of Broadway" features Broadway's "golden couple," Marin Mazzie and Jason Danieley, returning to Symphony Hall in two concerts of brilliant and beloved tunes from the Great White Way. Known for his dynamic roles in film, on stage, and on television, Mandy Patinkin—who last appeared with the Pops in Keith Lockhart's first Opening Night concert in 1995—returns for two performances of selections from his concert repertoire. This year's edition of "John Williams' Film Night," a perennial audience favorite, includes excerpts from his new score to *Star Wars: The Force Awakens*. Keith Lockhart is on the podium for a 35th anniversary screening of the 1981 blockbuster movie *Raiders of the Lost Ark*, leading the Pops in John Williams' unforgettable score.

Since beginning his tenure in 1995, Boston Pops Conductor Keith Lockhart has collaborated with more than 250 guest artists representing a virtual "who's who" of performers and pop culture icons.


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The 2016 season also brings a Gershwin Celebration, to include *Rhapsody in Blue* and some of the master composer's most familiar songs. The music of Gershwin Prize recipient Carole King is given the Pops treatment by Broadway's Liz Callaway and others in "Tapestry: The Carole King Songbook." Winners of the annual Fidelity Investments Young Artists Competition (for Massachusetts high schoolers) showcase their talents on the Symphony Hall stage. Keith Lockhart leads this year's classic rock tribute, which features Tom Scholz, celebrated guitarist of the band Boston, performing some of the group's greatest hits. The orchestra also pays tribute to three rock icons the music world lost this year: David Bowie, Eagles frontman Glenn Frey, and Prince.

New to this year's Pops lineup are two programs: "Dancing with a Twist" and "Puppets Take the Pops." Television shows like *Dancing with the Stars* and *So You Think You Can Dance* have brought this art form to an ever-increasing audience. Keith Lockhart and the Pops welcome performers from both of these shows, as well as vocalists from *American Idol*, in two concerts showcasing a wide spectrum of dance styles, from ballroom to contemporary. Although not the first time the orchestra has worked with puppets, this year's "Puppets Take the Pops" marks a new collaboration, with the University of Connecticut's acclaimed Puppet Arts Program. Original puppet creations will bring Prokofiev's *Peter and the Wolf* to life and will accompany a suite of works by noted American composer/arranger Leroy Anderson.

"The 2016 Boston Pops season is notable," comments Keith Lockhart, "not only for the scope of its offerings—encompassing the worlds of film music, Broadway, classic rock, Gospel, and American Songbook standards, to say nothing of puppetry and dance—but also for the amazing array of guests who will be joining us, some for the first time, others making a welcome return. We're also bringing back one of the most eagerly embraced innovations of recent years—'Pops on Demand,' which puts the audience in charge of programming part of a concert. As always, at the heart of every season, are the Boston Pops musicians, who bring their amazing talent to every style of music, from classical to rock, sometimes all in a single night!"

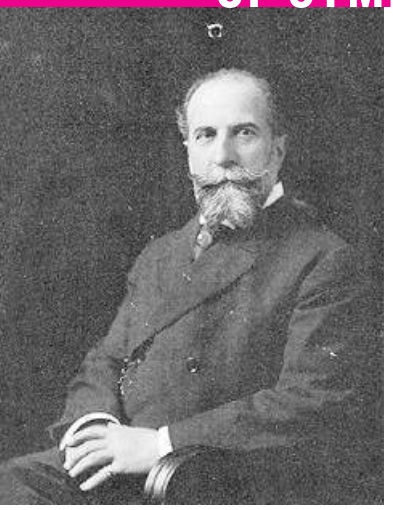
During the 2015 "Pops on Demand" concerts, "Dancing Queen" won the audience vote as favorite "Musical Guilty Pleasure," beating out "My Heart Will Go On" and "The Way We Were." Several concerts of the 2016 season feature this exciting interactive opportunity.



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A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better… because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371,

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert, BSO Archives



including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-05 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than con-

Architect's watercolor rendering of Symphony Hall prior to its construction, BSO Archives

certs, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.



In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO and Boston Pops continue to carry forward into the world of tomorrow.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground, BSO Archives

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Gerald Mordis
Alice Lord Hallstrom

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David Martins

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Tuesday evening, May 10, 2016, at 8
Wednesday evening, May 11, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A Symphonic Rock Odyssey
featuring
TOM SCHOLZ

LOREN OWENS and WALLY BRINE, hosts

A Hard Day's Night: The Fab 4 in '64	Lennon/McCartney-Walden
A Hard Day's Night—And I Love Her—Can't Buy Me Love	
The Long and Winding Road	Lennon/McCartney-Mathes
Nights in White Satin	Hayward-Walden
Paint It Black	Jagger/Richards-Mathes

In Memoriam

Space Oddity	Bowie-Mathes
Desperado	Frey/Henley-Walden
Purple Rain	Prince-Mathes
Tommy Overture/Pinball Wizard	Townshend-Mathes

INTERMISSION

Stairway to Heaven	Page/Plant-Walden
Bohemian Rhapsody	Mercury-Walden

Presenting

TOM SCHOLZ

Selections to be announced from the stage

Every Breath You Take	Sting-Walden
I Still Haven't Found What I'm Looking For	U2-Mathes

Steve Colby, Sound Designer • Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

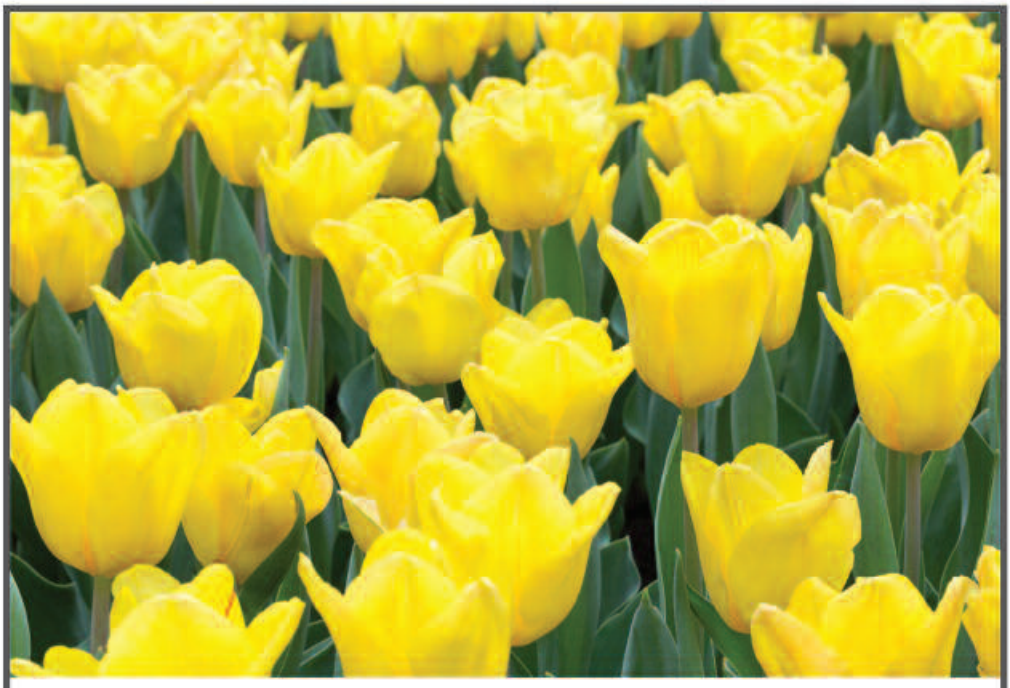
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Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 10): Greater Boston Elfun Association; Stoughton Public Schools; Congregation Mishkan Tefila; MIT Sloan Boston Alumni Association

Among Those Present (May 11): KSP Financial; The Geneva School



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Thursday evening, May 12, 2016, at 8
Friday evening, May 13, 2016, at 8

KEITH LOCKHART and JOHN WILLIAMS conducting

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The John Williams Film Night Series Sponsored by Arbella Insurance Foundation

Keith Lockhart conducting

And the Oscar Goes To ...

Prelude to *Ben-Hur*	Rózsa
Love Theme from *Out of Africa*	Barry-Reisman
Main Title, Fountain Theme, and Chez Maxim Waltz, from *Gigi*	Lerner/Loewe

A Tribute to Paramount Pictures

Suite from *Forrest Gump*	Silvestri-Ross/Goldstein
Selections from *The Godfather*	Rota-Mauceri
Opening Sequence from *Star Trek Into Darkness*	Giacchino

INTERMISSION

Program continues on page 31.





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John Williams conducting

May the Force Be With You: The Music of Star Wars

Star Wars Main Title
Rey's Theme
March of the Resistance
Princess Leia's Theme
The Asteroid Field
Luke & Leia
Scherzo for X-Wings
The Jedi Steps & Finale

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 12): Harvard University Outings & Innings; Harvard University Retirees Association; Dover High School Music Department; Aleppo Shriners; Cornerstone Research; St. Mary's Women's Club; Upper Dauphin Area High School; Monadnock Regional Middle School Band; Braintree Recreation Department; MIT Activities Committee; Aero Club of New England

Among Those Present (May 13): Ross A. Lurgio Middle School; Hillside Middle School Music Department; Wentworth Institute of Technology Alumni; Biogen Idec; Greely High School; North Kingstown High School Band; Curtis Corner Middle School; Franklin Middle Schools Orchestra; Donovan Catholic High School Band; USJB Chapter #12; Raytheon; Londonderry High School; Cumberland High School; Watch Me Finn, Watch Me Rey Rey; Somerset Club; Forever Paws Animal Shelter; Show of the Month Club

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

Saturday evening, May 14, 2016, at 8

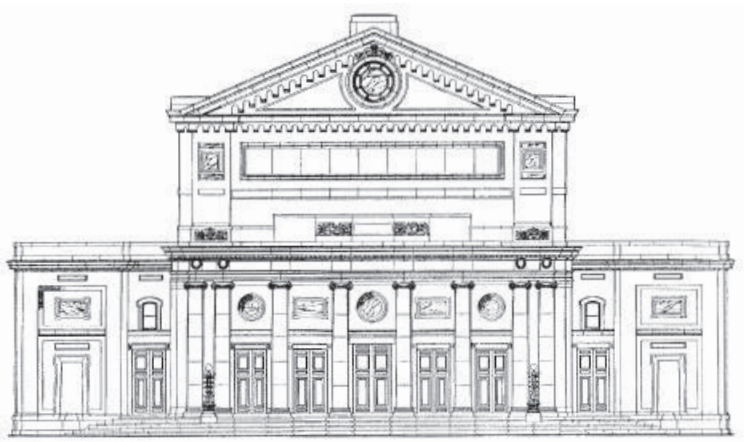
KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

Olympic Fanfare and Theme	Williams
Suite from *Star Wars: The Force Awakens* March of the Resistance—Rey's Theme—Scherzo for X-Wings— Jedi Steps & Finale	Williams
First movement (Allegro moderato—Moderato assai) from Violin Concerto in D, Opus 35 YITE XU, a winner of the 2016 Boston University Soloists' Competition*	Tchaikovsky

INTERMISSION



A Hard Day's Night: The Fab 4 in '64 A Hard Day's Night—And I Love Her—Can't Buy Me Love	Lennon/McCartney-Walden
In Memoriam	
Space Oddity	Bowie-Mathes
Desperado	Frey/Henley-Walden
Purple Rain	Prince-Mathes
Tommy Overture/Pinball Wizard	Townshend-Mathes
Stairway to Heaven	Page/Plant-Walden
Bohemian Rhapsody	Mercury-Walden
I Still Haven't Found What I'm Looking For	U2-Mathes
Go BU	Weeks/Norcott

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Yite Xu, the winners include Hwa Young An (piano) and Ha Young Jung (double bass.)

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

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Steinway and Sons Pianos, selected exclusively at Symphony Hall
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Brookline High School
Belmont High School

Katie Scholl

Wellesley High School

Joe Weydt

Boston Latin School

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Music has the power to transform young lives. We congratulate the 2015 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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BOSTON POPS

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TOM SCHOLZ



Born and raised in Toledo, Ohio, Tom Scholz spent a good portion of his childhood playing sports and tinkering with just about anything motorized. A top student and varsity basketball player, he was always working out or hitting the books. Upon graduating high school, Tom packed the '55 T-bird that he had restored, headed east, and never looked back. Arriving in Cambridge at the Massachusetts Institute of Technology, Tom immersed himself in the intense curriculum, graduating five years later with bachelor's and master's degrees in mechanical engineering. He took a job with Polaroid as a senior product design engineer, but pursued his real passion when he got home from work at night. Having heard the Animals, the Kinks, and the Yardbirds on the radio, Tom had begun teaching himself guitar, bass, and organ. Classically trained on piano as a child, he always had a connection with the music of such masters as Beethoven, Rachmaninoff, Chopin, Tchaikovsky, and Ravel. You can hear their influences in Scholz's soulful compositions. In the basement of his Watertown (Massachusetts) apartment, he had constructed a studio and was recording a demo tape that would go down in the history books. Working with drummer Jim Masdea, Tom created the tunes that would eventually land a contract with Epic. Although Tom never picked up a guitar until he was 21, he mastered his craft by listening to his idols—Jeff Beck, Joe Walsh, Jimmy Page, and Ray Davies; Todd Rundgren was the spark that compelled Scholz to create his trademark harmony guitar solos. Having written his first piece of music, "Foreplay," in 1969, he began in the early 1970s to play his songs live and in studios with guitarist Barry Goudreau and drummer Jim Masdea, both of whom became close friends. When various demo attempts failed to capture the music he imagined, he built a crude studio in his apartment basement, gradually teaching himself audio engineering and music production. From 1973 to 1976, he recorded demos of songs he and Brad Delp had written, financing this hobby by working at Polaroid. After years of solid rejections and money running out, this formula finally paid off with a recording contract offer for Tom and Brad in 1976. Scholz continued to work at Polaroid after the completion of the BOSTON debut album and left Polaroid when the radios began playing "More Than a Feeling." Also an inventor, Tom Scholz has nearly three dozen patents to his name, some from creating the Rockman line of guitar amplifiers and effects boxes. To develop and market the Rockman line, Tom formed Scholz Research and Development (SR and D) in the 1980s, a business that at one time employed 70 people. Scholz still

keeps busy in his studio, although now he looks at the process as purely artistic. A longtime vegetarian, he supports many ethical organizations with a foundation that he established in 1987 to support such causes as animal protection, world hunger, and the homeless. To date, his charitable foundation has donated several million dollars to those causes. He received the Mahatma Gandhi Award in 1987 and in 1988 was named Man of the Year by the National Hospice Organization.

LOREN OWENS



Loren Owens grew up, but never matured, in Terre Haute, Indiana. Following high school, it was off to Indiana State University (yes, Larry Bird territory) for a degree in biological science, but a funny thing happened on the way to that degree… radio! The accidental job in radio paid for college and started a lifelong love affair with broadcasting. After graduation, Loren spent two years serving in the United States Marine Corps. After the Marines, he returned to broadcasting in Terre Haute and then set off to see the world with radio and morning shows in Knoxville, Buffalo, Cleveland, Philadelphia, Denver, and finally Boston. Having found his true home, Loren, in an amazing stroke of good fortune, met Wally Brine. Loren and Wally teamed up for the morning show in the summer of 1981 and enjoyed instant friendship and chemistry. During the years the Owens family grew with two boys and more dogs than you can imagine. Loren's sons are Evan (IT developer) and Andy (broadcaster and entertainer). The dogs have been Charles, Ruby, Shot, Bob, and Teddy. Loren loves everything about New England especially golfing, skiing, boating, eating bacon, fried clams, steaks, and burgers, but the best part of all is being able to broadcast to the greatest audience in America! Loren and Wally narrated "'Twas the Night Before Christmas" for a Holiday Pops concert in December 2015.

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WALLY BRINE



Wally Brine was born and raised in Rhode Island, where his father, Salty Brine, hosted a top-rated morning show on WPRO for over fifty years! In 1968 Wally got his first radio gig at WPRO-FM (he knew somebody) and continued his radio career in Maine at WGAN (while he attended St. Francis College) and then at WLOB, the flagship station of the "Lobster Network." Wally's Maine career ended with a six-year run at WJBQ-FM in Portland, where he hosted a morning show and started a family. His first son was born in 1980; Salty, named after his grandfather, is an aspiring actor and teaches several courses at NYU during the school year. In 1981 Wally's big break came when Boston's WVBF called. The first year he was on the afternoon show, but by 1982, the company decided to team him up with Loren Owens who had been hired to do mornings. That's when "The Loren & Wally Show" was born, and so was his second son, Chuckie. Chuckie (or Chuck, as he prefers to be called) is a graduate of Johnson and Wales College of Culinary Arts and has been a chef at several establishments in the Charlotte (North Carolina) area. Wally is married to Jodi Winchester, a real estate agent in Lexington, who tries to keep him healthy by feeding him all that organic stuff, but fried clams, ribs, and steak and cheese subs somehow fall onto the hood of his car while driving home. Besides food, Wally enjoys movies, traveling, and boating. In December 2015 Loren and Wally were narrators during a Holiday Pops concert.





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YITE XU



Yite Xu is a native Chinese violinist. Born into a family of musicians, he has played the violin since age eight, and his mother was his first teacher. Yite trained at the Central Conservatory of Music in Beijing, China, under professors Nan Xie and Wei-dong Tong, earning a scholarship for each semester of his training. After graduating, he was accepted on full scholarship for his master's degree at Yale School of Music, where he studied with Professor Syoko Aik. Currently Yite is pursuing an Artist Diploma on full scholarship at Boston University's School of Music; he is a student of Professor Peter Zazofsky. Yite Xu has appeared as a soloist, recitalist, and chamber musician throughout mainland China, Hong Kong, Europe, and the United States. As a young performer, he played Vivaldi's *Four Seasons* with a youth orchestra in China. He has had numerous concerts and recitals at China's Grand National Theatre, Hong Kong Performing Arts Center, and Yale's Sprague Hall. He has participated in many master classes and coaching with such major artists and ensembles as Pinchas Zukerman, Midori Gotō, Hyo Kang, Joseph Silverstein, the Tokyo Quartet, Hagen Quartet, and Muir Quartet, among others. Yite Xu has won numerous prizes at competitions, including the Hong Kong International Violin Competition, CCOM Music Competition, and China Artist Competition. As a winner of this year's BU soloist competition, he performed Tchaikovsky's Violin Concerto with the Boston University Symphony Orchestra in March.



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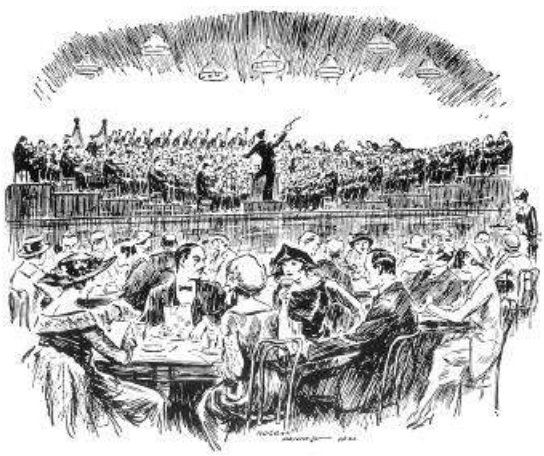
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9:35–10:35 am	JEREMY SURI, University of Texas
10:35–10:45 am	*Break*
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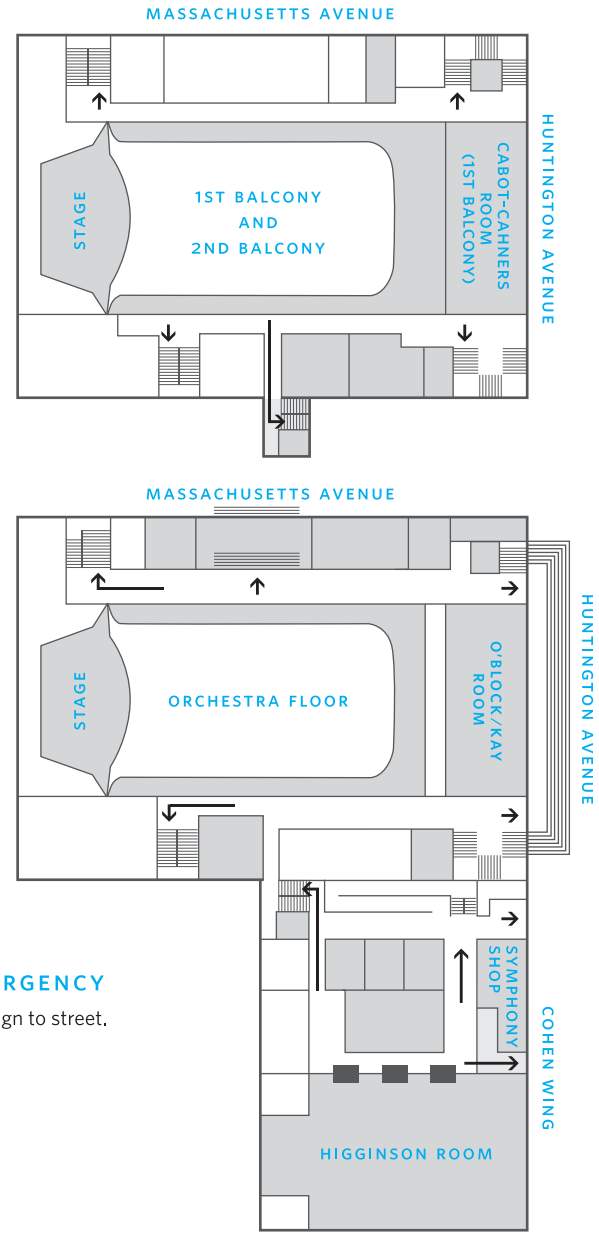
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Ticket Prices (except for Film Night and "Raiders of the Lost Ark"): floor—$99, $70, $34; first balcony—$58, $49; second balcony $34, $24. For Film Night and "Raiders of the Lost Ark": floor—$120, $95, $60; first balcony—$72, $62; second balcony—$45, $36. For Group Sales of 20 or more and Event Planning, call (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

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Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

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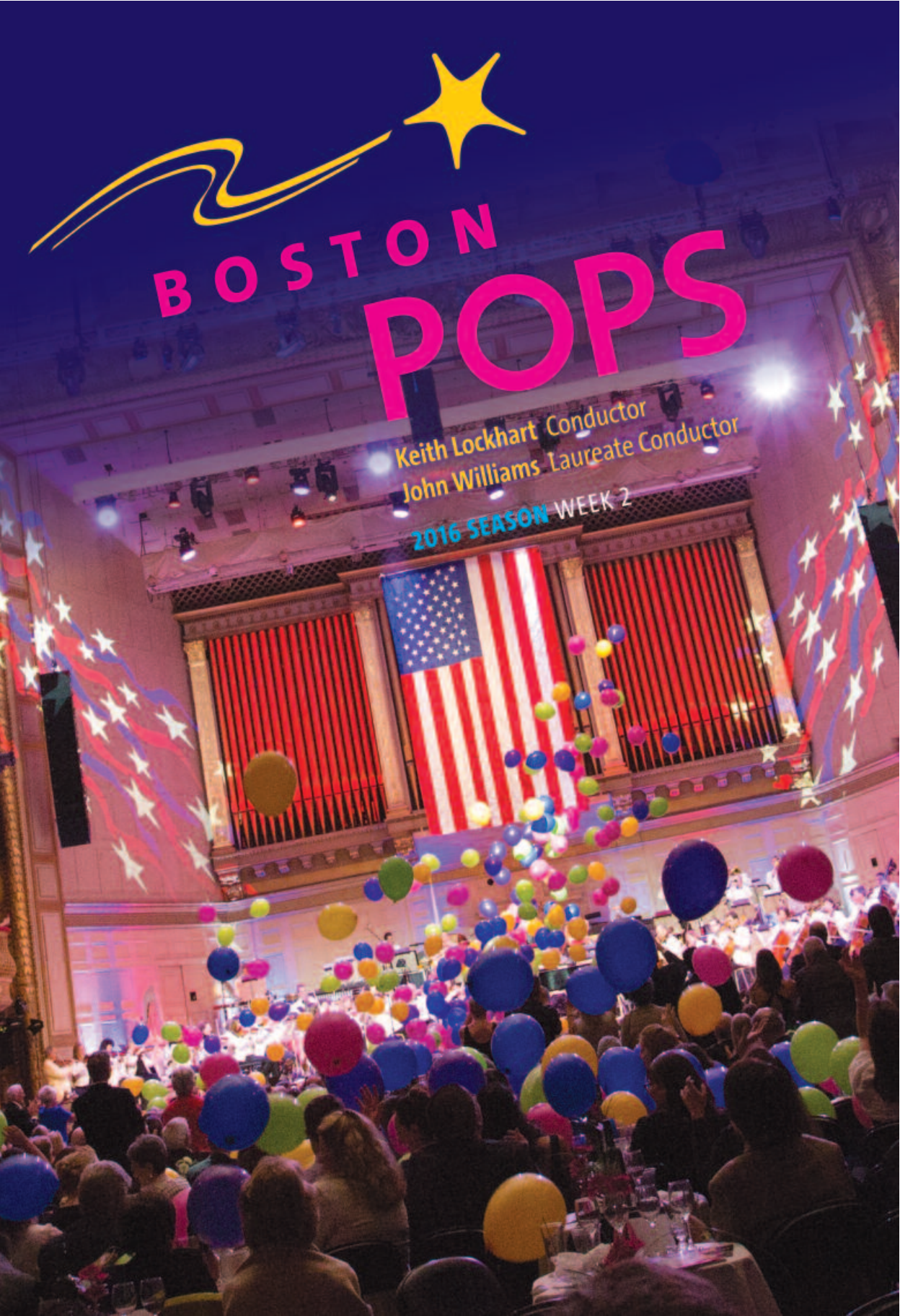
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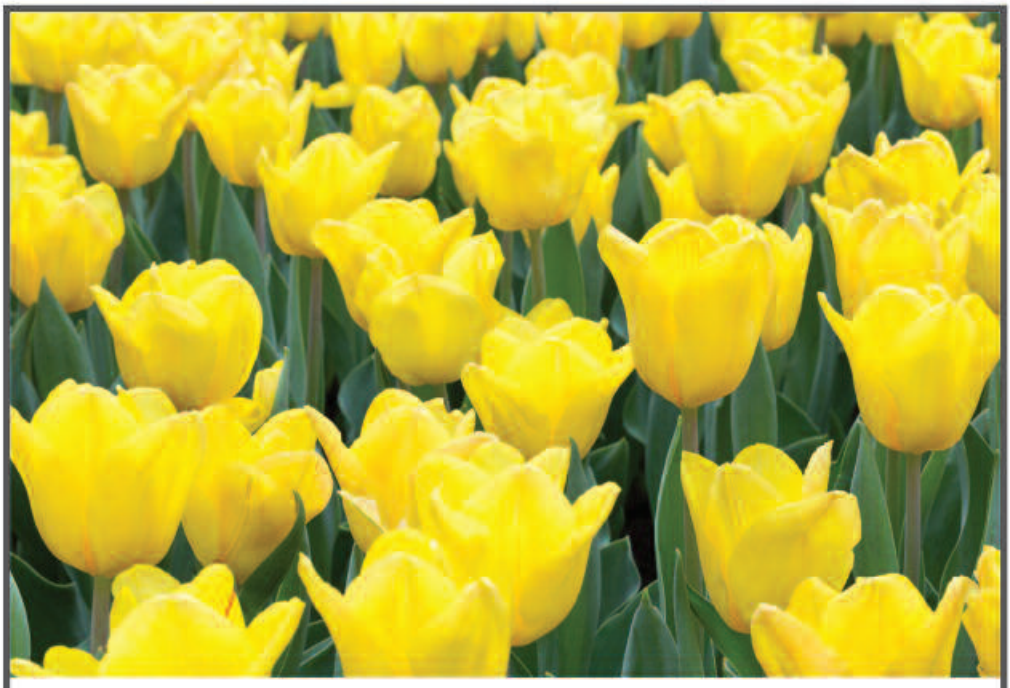
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor documenting the world premiere performance by the Boston Pops of Walter Piston's ballet, *The Incredible Flutist*, May 30, 1938, conducted by Arthur Fiedler
- display cases in the Brooke Corridor focusing on historic BSO performances of Shostakovich's music, and spotlighting the visit to America by a delegation of Soviet composers led by Shostakovich in November 1959, including a visit to Symphony Hall
- two display cases in the Huntington Avenue corridor focusing on BSO members of Russian and Eastern European descent, and the BSO's historic 1956 tour to the Soviet Union, the first visit by an American orchestra to Russia

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the appointment of Serge Koussevitzky as conductor of the BSO
- a display case, also in the first-balcony corridor, audience-right, spotlighting the Tanglewood Music Center, which was founded by Koussevitzky (as the Berkshire Music Center) in 1940 and celebrated its 75th anniversary this past summer
- a display case in the first-balcony corridor, audience-left, marking the 80th birthday this past September of BSO Music Director Laureate Seiji Ozawa
- three exhibit cases in the Cabot-Cahners Room highlighting collections of memorabilia—the Paul Cherkassky, Albert Sand, and Josef Zimbler collections—originally belonging to BSO members of Russian or Eastern European origin

TOP OF PAGE, LEFT TO RIGHT:

November 1959 photo of (from left) Russian-born BSO violinists Vladimir Resnikoff and Victor Manusevitch with Dmitri Shostakovich at Symphony Hall (photo by Ed Fitzgerald)

78rpm label for one of the BSO's recordings from its very first commercial session in 1917, the Prelude to Act III of Wagner's "Lohengrin" with Karl Muck conducting

Hans Weiner in costume as "The Incredible Flutist" (photographer unknown)





8 KEITH LOCKHART



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2015—was featured on national network television through 2013; live webcasts of the 2014 and 2015 events garnered a cumulative 4 million viewers.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements. Initiated in 2015 and returning this year are "Pops on Demand" concerts, during which audience members can "choose the tunes" and vote on what Mr. Lockhart and the orchestra play, using a new interactive tool that tracks the results in real time.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

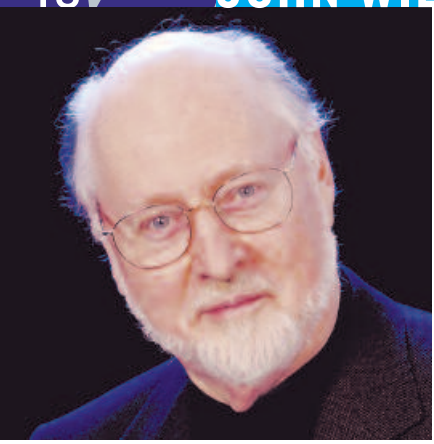
Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS







In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. Currently holding the title of George and Roberta Berry Boston Pops Conductor Laureate, he retired in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Force Awakens.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty

Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

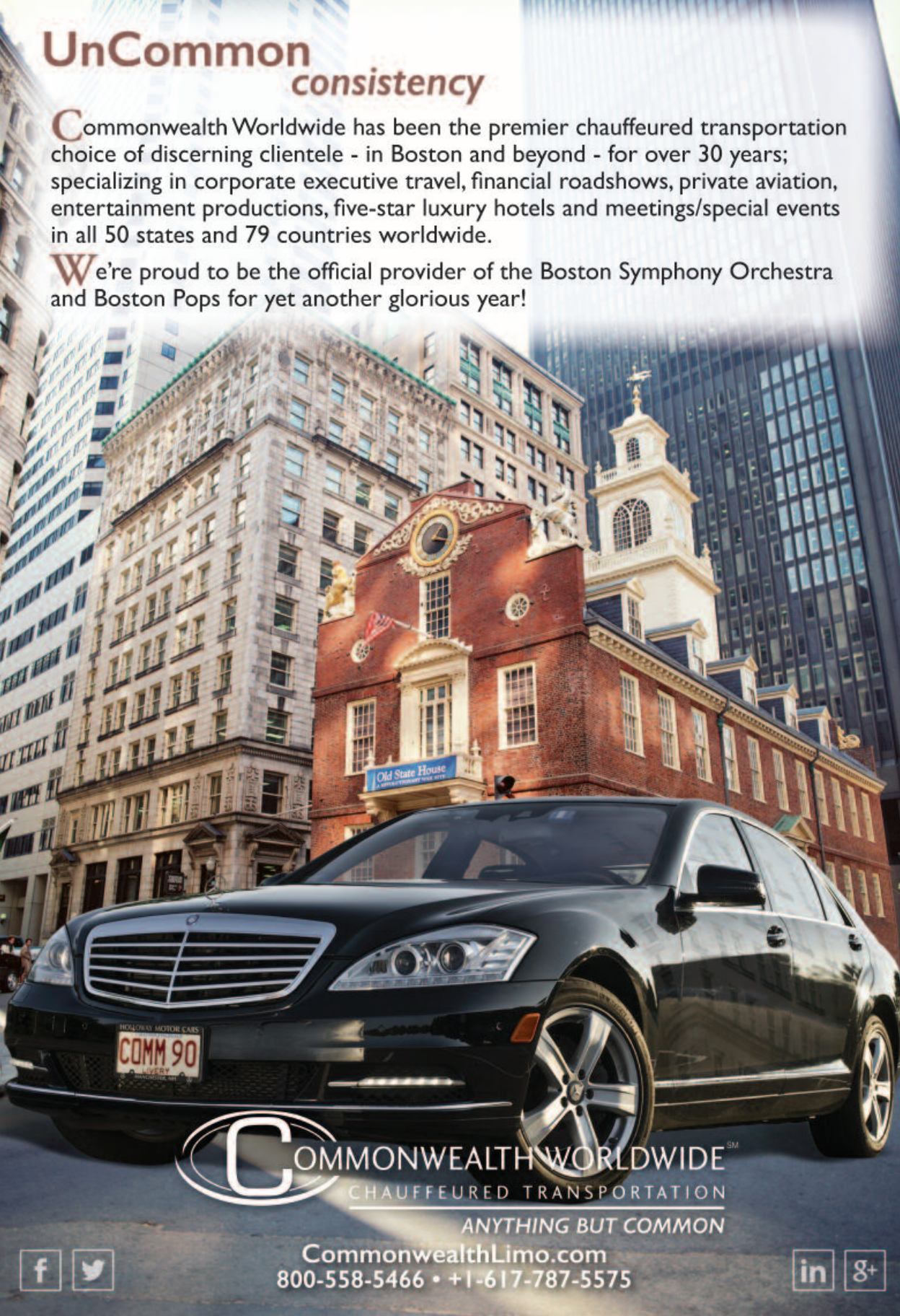
One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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JOHN WILLIAMS
George and Roberta Berry Boston Pops Conductor Laureate

FIRST VIOLINS

Tamara Smirnova
Concertmaster
Beranek chair, endowed in perpetuity

Alexander Velinzon
Assistant Concertmaster
Edward and Bertha C. Rose chair, endowed in perpetuity

Elita Kang
Assistant Concertmaster

Bo Youp Hwang
Eunice and Julian Cohen chair, endowed in perpetuity

Lucia Lin
Ikuko Mizuno
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Ala Jojatu*

SECOND VIOLINS

Julianne Lee
Nicole Monahan
Ronan Lefkowitz
Jennie Shames*
Vyacheslav Uritsky*
Valeria Vilker Kuchment*°
Tatiana Dimitriades*
Si-Jing Huang*
Victor Romanul*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Yuncong Zhang*

VIOLAS

Cathy Basrak
Principal
Wesley Collins
Robert Barnes
Michael Zaretsky
Mark Ludwig°
Rachel Fagerburg*
Kazuko Matsusaka+
Rebecca Gitter*
Daniel Getz*
Kathryn Sievers§
Lisa Suslowicz§

CELLOS

Martha Babcock°
Principal
Helene and Norman L. Cahners chair, endowed in perpetuity
Sato Knudsen°
Mihail Jojatu
Owen Young*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Déjardin*
Theresa Borsodi§
Ronald Lowry§

BASSES

Lawrence Wolfe
Principal
McGrath Family chair, endowed in perpetuity
Benjamin Levy
Dennis Roy
Todd Seeber*
John Stovall*
Thomas Van Dyck*

FLUTES

Elizabeth Ostling
Principal
Mr. and Mrs. William F. Connell chair, endowed in perpetuity
Clint Foreman

PICCOLO

Cynthia Meyers

OBOES

Keisuke Wakao
Principal
Mark McEwen

ENGLISH HORN

Robert Sheena

CLARINETS

Thomas Martin
Principal
Michael Wayne

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Ranti
Principal
Suzanne Nelsen

CONTRABASSOON

Gregg Henegar

HORNS

Richard Sebring
Principal
Rachel Childers
Michael Winter
Jason Snider
Jonathan Menkis+
Kevin Owen§
Jane Sebring§

TRUMPETS

Thomas Rolfs
Principal
Roberta and Stephen R. Weiner chair, endowed in perpetuity
Benjamin Wright
Thomas Siders°
Michael Martin
Bruce Hall§
Terry Everson§

TROMBONES

Stephen Lange
Hans Bohn§

BASS TROMBONE

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TUBA

Mike Roylance
Principal

TIMPANI

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* participating in a system of rotated seating

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You were so right, as usual, Dad.

—Marie Puffer

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ABOUT THE BOSTON POPS







In 2016 the Boston Pops, affectionately called "America's Orchestra," enters its 131st season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 22nd year at the helm of the orchestra, which is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler, and continuing through the innovations introduced by John Williams and the new-millennium Pops under Keith Lockhart. Season highlights include significant artist debuts, the return of audience favorites, and the kind of wide-ranging and compelling programs that have come to define the Boston Pops experience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

During the Opening Night concert of the 2015 season, Keith Lockhart was feted with a customized cake for his 20th anniversary as Boston Pops Conductor, joined onstage by the evening's special guest, Bernadette Peters.


BOSTON MUSIC HALL

PROMENADE CONCERTS.

SUMMER SEASON.

PUBLISHED BY
Advertiser Publishing Co.,
105 Summer Street.

MONDAY, AUGUST 17, 1885.

NO. 32.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by, among many others, Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams, Boston Pops Conductor Laureate, leads annual Film Night concerts at Symphony Hall and Tanglewood. (right)

Having led more than 1,700 Boston Pops concerts in his 21-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 76 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



Opening the 2016 season, the versatile Seth MacFarlane, in his Boston Pops debut, joins Keith Lockhart and the Pops for selections from the Great American Songbook. The vivacious Tony award-winner Sutton Foster graces the Pops stage for the first time in an evening of song and dance. A true music legend, Darlene Love, is the featured guest for this year's "Gospel Night at Pops," always a spirited and inspirational evening. Another legendary musician, Beach Boys co-founder Brian Wilson, closes the season by filling Symphony Hall with *Pet Sounds*—an album that revolutionized pop music—in a cover-to-cover performance enhanced by the symphonic sounds of the Boston Pops.

During this season's "Pops on Demand: You Choose the Tunes" concerts, audience members are actually encouraged to use their mobile devices—to vote on what the orchestra will play next. When this innovation was rolled out in 2015, the real-time display of the results brought unprecedented audience enthusiasm. "The Golden Age of Broadway" features Broadway's "golden couple," Marin Mazzie and Jason Danieley, returning to Symphony Hall in two concerts of brilliant and beloved tunes from the Great White Way. Known for his dynamic roles in film, on stage, and on television, Mandy Patinkin—who last appeared with the Pops in Keith Lockhart's first Opening Night concert in 1995—returns for two performances of selections from his concert repertoire. This year's edition of "John Williams' Film Night," a perennial audience favorite, includes excerpts from his new score to *Star Wars: The Force Awakens*. Keith Lockhart is on the podium for a 35th anniversary screening of the 1981 blockbuster movie *Raiders of the Lost Ark*, leading the Pops in John Williams' unforgettable score.

Since beginning his tenure in 1995, Boston Pops Conductor Keith Lockhart has collaborated with more than 250 guest artists representing a virtual "who's who" of performers and pop culture icons.



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The 2016 season also brings a Gershwin Celebration, to include *Rhapsody in Blue* and some of the master composer's most familiar songs. The music of Gershwin Prize recipient Carole King is given the Pops treatment by Broadway's Liz Callaway and others in "Tapestry: The Carole King Songbook." Winners of the annual Fidelity Investments Young Artists Competition (for Massachusetts high schoolers) showcase their talents on the Symphony Hall stage. Keith Lockhart leads this year's classic rock tribute, which features Tom Scholz, celebrated guitarist of the band Boston, performing some of the group's greatest hits. The orchestra also pays tribute to three rock icons the music world lost this year: David Bowie, Eagles frontman Glenn Frey, and Prince.

New to this year's Pops lineup are two programs: "Dancing with a Twist" and "Puppets Take the Pops." Television shows like *Dancing with the Stars* and *So You Think You Can Dance* have brought this art form to an ever-increasing audience. Keith Lockhart and the Pops welcome performers from both of these shows, as well as vocalists from *American Idol*, in two concerts showcasing a wide spectrum of dance styles, from ballroom to contemporary. Although not the first time the orchestra has worked with puppets, this year's "Puppets Take the Pops" marks a new collaboration, with the University of Connecticut's acclaimed Puppet Arts Program. Original puppet creations will bring Prokofiev's *Peter and the Wolf* to life and will accompany a suite of works by noted American composer/arranger Leroy Anderson.

"The 2016 Boston Pops season is notable," comments Keith Lockhart, "not only for the scope of its offerings—encompassing the worlds of film music, Broadway, classic rock, Gospel, and American Songbook standards, to say nothing of puppetry and dance—but also for the amazing array of guests who will be joining us, some for the first time, others making a welcome return. We're also bringing back one of the most eagerly embraced innovations of recent years—'Pops on Demand,' which puts the audience in charge of programming part of a concert. As always, at the heart of every season, are the Boston Pops musicians, who bring their amazing talent to every style of music, from classical to rock, sometimes all in a single night!"

During the 2015 "Pops on Demand" concerts, "Dancing Queen" won the audience vote as favorite "Musical Guilty Pleasure," beating out "My Heart Will Go On" and "The Way We Were." Several concerts of the 2016 season feature this exciting interactive opportunity.

Wednesday evening, May 18, 2016, at 8
Thursday evening, May 19, 2016, at 8

DAVID CHARLES ABELL conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Wednesday evening's concert sponsored by Fairmont Copley Plaza Hotel

A Gershwin Celebration
with

NICOLE CABELL and NMON FORD, vocalists

CHARLIE ALBRIGHT, piano

Girl Crazy	arr. L. Anderson
Embraceable You NICOLE CABELL	arr. Bennett
I've Got to Be There NMON FORD	arr. Deutsch
Let's Call the Whole Thing Off MS. CABELL and MR. FORD	arr. Sebesky
Promenade CHARLIE ALBRIGHT	

Selections from *Porgy and Bess*

Introduction and Summertime
MS. CABELL

Bess, You Is My Woman Now

It Ain't Necessarily So
MR. FORD

O Lawd, I'm on My Way
MS. CABELL and MR. FORD

INTERMISSION

Overture to *Of Thee I Sing*	arr. Rose
Of Thee I Sing MS. CABELL and MR. FORD	arr. Bennett
The Gershwin Nobody Knew	arr. Bennett
Someone to Watch Over Me MS. CABELL	arr. H. Anderson
Love Walked In MR. FORD	arr. Sebesky
Our Love Is Here To Stay MS. CABELL and MR. FORD	arr. Powell
Rhapsody In Blue MR. ALBRIGHT	arr. Grofé

Special thanks to: Seann Alderking for preparation and editing of scores and parts • George Ferencz for musicological research into *The Gershwin Nobody Knew* • Bill Rosenfield for additional lyrics

Seann Alderking, Rehearsal Pianist

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 18): Season-at-Symphony; Temple Beth Shalom of Needham; Weathervane Condo Association; Harvard University Outings & Innings; Sally O'Connor & Associates

(May 19): St. Camillus Parish, Arlington; Trinity Episcopal Church of Melrose; Temple Chayai Shalom; Linden Ponds

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Friday evening, May 20, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Tufts University Night at Pops

Overture to *Russlan and Ludmilla* — Glinka

Three Dances from *Petruskha* — Stravinsky
Vytas Baksys, piano

Clarinet Concerto — Shaw
MATTHEW GRIFFITH
Winner of the 2016 Tufts/New England Conservatory Concerto Competition

Dear Alma Mater — Lewis
Tuftonia's Day — Hayes
Tufts *a cappella* groups: THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

INTERMISSION

POPS ON DEMAND

YOU choose the music!

BEST way: Go to **pollev.com/pops** on your phone's browser.
Now all you have to do is select your choice as each poll appears on your screen!

OR

Alternate way: text **"pops"** to **22 333** to vote.
Now all you have to do is vote for choice "A," "B," or "C" when Keith announces a poll!

Try out the test poll at intermission and music voting begins after intermission.

Your standard texting plan rates apply | Please be sure to put your phone on silent
Your phone number is completely private and you won't receive texts after this concert

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

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Saturday afternoon, May 21, 2016, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Richard and Nancy Heath Concert, in honor of Richard A. Heath, Sr.

Overture to *Russlan and Ludmilla* — Glinka

Three Dances from *Petruskha* — Stravinsky
Vytas Baksys, piano

Presenting

MEMBERS OF THE UNIVERSITY OF CONNECTICUT
PUPPET ARTS PROGRAM
Bart P. Roccoberton, Jr., Program Director

Director: Bart P. Roccoberton, Jr.
Associate Director: Christopher D. Mullens
Production Coordinator: Elizabeth Acosta
Production Assistant: Anatar Marmol-Gagné

Peter and the Wolf, Op. 67 — Prokofiev

Designer of *Peter & the Wolf*: Mark Gale

Co-designers of "Arthur Fiedler": Sarah Nolen • Bart. P. Roccoberton, Jr.

Puppeteers: Mark Blashford • Mac Cherny • Ana Craciun-Lambru • Zachary Broome • Isinsu Ersan • Kalob Martinez • Shane McNeal • Nicholas Parks • Michael Rogers • Krista Weltner

INTERMISSION

"PUPPETS TAKE THE POPS"
with

MEMBERS OF THE UNIVERSITY OF CONNECTICUT
PUPPET ARTS PROGRAM

The Leroy Anderson Suite

Flutter By performed to *The Penny Whistle Song* • designed by John Cody
Pink Tangle performed to *Blue Tango* • designed by Anatar Marmol-Gagné and Zachary Broome
Make Way performed to *Plink! Plank! Plunk!* • designed by Mark Blashford
The Belle performed to *The Belle of the Ball* • designed by Shane McNeal
No Vacancy performed to *Song of the Bells* • designed by Isinsu Ersan
Coming To Town performed to *Sleigh Ride* • designed by Mark Blashford

Creators for *The Leroy Anderson Suite*: Katayoun Amir-Aslani • Mark Blashford • Mac Cherny • Zachary Broome • John Cody • Isinsu Ersan • Cori Leyden-Sussler • Anatar Marmol-Gagné • Shane McNeal • Kelly Vickers

Suite from *Star Wars: The Force Awakens* — Williams
March of the Resistance—Rey's Theme—Scherzo for X-Wings—
Jedi Steps & Finale

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

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Among Those Present: New England Specialty Tours; Pembroke Elementary School; Quashnet Elementary School Band; Harvard University Outings & Innings

Saturday evening, May 21, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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Three Dances from *Petruskha* — Stravinsky
Vytas Baksys, piano

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Among Those Present: Sharon Men's Club; Christian Heritage Academy; Avoyelles Public Charter School



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July 20 Pictures at an Exhibition

in collaboration with the Isabella Stewart Gardner Museum,
Peggy Fogelman, director
Featuring "Pictures at an Exhibition" (Mussorgsky)

July 27 Verdi and Valkyries

with Jane Eaglen, soprano
Back Bay Chorale
Featuring the New England premiere of the 1869 "Libera Me" (Verdi)
and scenes from The Ring of the Nibelung (Wagner)
with One City Choir, North End Music and Performing Arts Center

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August 17 Footloose and Fancy Free
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DAVID CHARLES ABELL



Born in North Carolina, raised in Philadelphia and Chicago, and now residing in London, David Charles Abell conducts musical theater, opera, symphonic music, and pops repertoire in equal measure. Seen on television worldwide leading the *Les Misérables* 10th and 25th anniversary concerts, Mr. Abell also conceived and conducted the Sondheim 80th birthday celebration at the BBC Proms. Last season he made his English National Opera debut with *Sweeney Todd* starring Bryn Terfel and Emma Thompson. His London West End credits include *Show Boat*, *Martin Guerre*, and the world premiere of Andrew Lloyd Webber's *Love Never Dies–The Phantom Story Continues*. He recently conducted two productions of his new critical edition of Cole Porter's *Kiss Me, Kate*. Mr. Abell conducted *Porgy and Bess* for Cincinnati Opera and Cape Town Opera and maintains an active opera career in Europe and the United States. Recent engagements include *La Cenerentola* at Munich's Cuvillés Theater, *Carmen* in Kansas City, and Kevin Puts's Pulitzer Prize-winning *Silent Night* for two US companies. In concert, he has conducted most of the major British orchestras, notably the London Symphony for the opening ceremony of the 2012 Paralympics. With the London Philharmonic, he conducted Rachmaninoff's Piano Concerto No. 2 as live accompaniment to the classic film *Brief Encounter.* These performances mark his Boston Pops debut. International credits include the Hong Kong Philharmonic, Vienna Symphony, West Australian Symphony, and Orchestre Philharmonique de Radio France. In the United States, he has appeared with the Atlanta Symphony, New York Pops, and Philly Pops, among others. A

ENJOY THE BEST OF THE BOSTON POPS 24-7!

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particular passion is the music of his mentor, Leonard Bernstein. David Charles Abell has conducted several productions of *West Side Story, Candide*, and *Mass*, all of which he helped to edit during the last years of Bernstein's life.

NICOLE CABELL



In the current season, Nicole Cabell, the 2005 winner of the BBC Singer of the World Competition in Cardiff, made her debut at the Grand Théâtre de Genève in the title role of Handel's *Alcina* and returned to the Royal Opera House, Covent Garden as Violetta in *La traviata*, to Atlanta Opera as Juliette in *Roméo et Juliette*, to Michigan Opera Theatre as Mimì in *La bohème*, and to Cincinnati Opera in a new role, Rosalinde in *Die Fledermaus*. Other recent and upcoming engagements include Beethoven's Symphony No. 9 in Hiroshima and Nagasaki, a solo recital in Baltimore, her Boston Pops debut in a Gershwin tribute, her Sydney Symphony debut as Bess in *Porgy and Bess*, and a return to Cincinnati Opera. Ms. Cabell is a Decca recording artist whose solo debut album, "Soprano," was a *Gramophone* "Editor's Choice" and garnered the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique and Germany's Echo Klassik Award. Her 2014-15 season included semi-staged concerts of *Don Giovanni* with Edo de Waart and the Milwaukee Symphony, her Opéra National de Paris debut (and role debut) as Mimì, Adina in *L'elisir d'amore* with Minnesota Opera, a return to Washington Concert Opera as Giulietta in *I Capuleti ed i Montecchi*, as well as concerts with the Boston Symphony Orchestra (Villa-Lobos's *Bachianas brasileiras* No. 5), the Orchestre National de Lille (Poulenc's *Stabat Mater*), the San Diego Symphony (Strauss's *Four Last Songs*), and the London Symphony Orchestra (Debussy's *La Damoiselle élue*). She sang in a Puccini-Strauss gala concert in Hong Kong, and, at Ravinia, as Bess in an abridged version of *Porgy and Bess* with Bobby McFerrin. She made her Metropolitan Opera debut in 2008-09 as Pamina in *Die Zauberflöte*, followed by Adina, and has returned there as Musetta in *La bohème.* In concert, she made her Paris debut in Poulenc's *Stabat Mater*, and performed in Spain with the Orquesta de Galicia in a Barber/Mahler program and on tour with the Royal Philharmonic Orchestra and Charles Dutoit in Poulenc's *Gloria*, a piece she also sang in London with the RPO, as well as appearing with the BBC Orchestra in Barber's *Knoxville: Summer of 1915* under Keith Lockhart and in Elgar's *The Apostles* under Sir Andrew Davis. Further concert appearances include Beethoven's Symphony No. 9 with the Boston Symphony and Dutoit at Tanglewood, with the Dallas Symphony and Jaap van Zweeden in Vail, Colorado, and with the Baltimore Symphony and Marin Alsop. She appeared twice in recital at Carnegie Hall, first for Marilyn Horne's gala concert, then as part of Jessye Norman's Honor Festival, and gave a series of cabaret concerts at the Orange County Performing Arts Center. Winner of numerous awards, Nicole Cabell holds a bachelor's degree in vocal performance from the Eastman School of Music.

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NMON FORD



A featured soloist in two Grammy Award-winning recordings—2010's *Transmigrations* (Telarc) and 2006's *Songs of Innocence and of Experience* (Naxos)—Panamanian-American artist Nmon Ford made debuts this season with Chicago Opera Theater in the title role of Ernest Bloch's *Macbeth*, and with the St. Louis Symphony in *Carmina burana*. He also appeared with the Atlanta Symphony (world premiere of Christopher Theofanidis's *Creation/Creator*), Milwaukee Symphony (Brahms's *German Requiem*), Opéra National de Bordeaux as Jochanaan in *Salome*, Long Beach Opera (Bloch's *Macbeth*), and Michigan Opera Theater as Zurga in *Les pêcheurs de perles*. After performing Mahler's *Lieder eines fahrenden Gesellen* with the Orchestre National des Pays de la Loire, he was immediately re-engaged there for Mahler's *Kindertotenlieder* and Fauré's Requiem. He appeared at Teatro Comunale di Bologna in the title role of *Don Giovanni*, followed by Escamillo (*Carmen*) at the Szeged Open-Air Festival in Hungary. Recently he gave his first performances at the Sferisterio Festival in Macerata, Italy, in the title role of *Attila* and as Holofernes in *Juditha Triumphans*, preceded by *Don Giovanni* at Teatrodelle Muse in Ancona and Escamillo at Palm Beach Opera. Mr. Ford made his Italian debut in Ancona in the title role of *The Emperor Jones* (garnering the Franco Corelli Award for the season's outstanding debut), his company debut with Cincinnati Opera as Riolobo in *Florencia en el Amazonas*, and his role debut as the Traveler in *Death in Venice* at Hamburg State Opera. In recent seasons he sang both Scarpia (*Tosca*)

Artist biographies continue on page 37.

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and the title role in *Billy Budd* with Hamburg Opera, and recorded Jennifer Higdon's *Dooryard Bloom* (written for him) and Vaughan Williams's *Serenade to Music* for Telarc with the Atlanta Symphony under Robert Spano. He made his Ravinia Festival debut with James Conlon conducting the Chicago Symphony in Shostakovich's Symphony No. 13 ("Babi Yar"), which he also performed with Maestro Conlon and the Los Angeles Philharmonic at Disney Concert Hall. His concert appearances include the New York and Los Angeles philharmonics, the Chicago, Atlanta, Pittsburgh, and National symphonies, Boston's Handel and Haydn Society, and the Orchestra of St. Luke's. This week he makes his Boston Pops debut. Having made his New York recital debut with the Marilyn Horne Foundation's "On Wings of Song" series, he has since fulfilled, under the foundation's auspices, artist residencies with the New Jersey Symphony, the University of Arkansas at Little Rock, and the Huntsville (Alabama) Chamber Music Guild. Nmon Ford earned both bachelor's and master's degrees in music from the University of Southern California, and an MBA (dual concentrations in entrepreneurship and business strategy, marketing management) from California State University at San Bernardino.

CHARLIE ALBRIGHT



American pianist/composer/improviser Charlie Albright is the recipient of the prestigious 2014 Avery Fisher Career Grant and 2010 Gilmore Young Artist Award. He also won the 2014 Ruhr Klavier Festival Young Artist Award presented by Marc-André Hamelin (Germany) and the 2009 Young Concert Artists International Auditions. His debut commercial recording, *Vivace,* has sold thousands of copies worldwide. Mr. Albright's 2015-16 season includes debuts at the Mostly Mozart Festival at New York's Lincoln Center and the Portland (Oregon) International Piano Festival; solo concerts in Detroit, Houston, and San Antonio; and concerts with the California, Des Moines, and Alabama symphonies. Recent highlights include his Houston Symphony debut with Gershwin's Concerto in F and performances with the Seattle Symphony. At Boston's Gardner Museum he played a second three-concert "Themes and Variations" series as a sequel to his critically acclaimed 2013 all-Schubert series, which was subsequently released on a commercial recording. Mr. Albright has appeared with such orchestras as the BBC Concert Orchestra (a 2015 tour under Keith Lockhart); the Edmonton (Canada), Fort Smith, Lansing, Phoenix, Seattle, San Francisco, and Victoria (Canada) symphonies; the Kymi Sinfonietta (Finland); and the Boston Pops (May 2011 at Symphony Hall). Performances have taken him to the Kennedy Center for the Performing Arts, the Salle Cortot (Paris, France), Arsht Center for the Performing Arts (Miami), and Alice Tully Hall (New York). Winner of the 2011 Louis Sudler Prize in the Arts from Harvard University, Charlie Albright was also named Artist-in-Residence for Harvard University's Leverett House, a position last filled by cellist Yo-Yo Ma. The two artists have collaborated five times: at Senator Ted Kennedy's honorary degree ceremony at Harvard; at a 10th-anniversary remembrance of 9/11; at the 60th anniversary of the



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Universal Declaration of Human Rights; at the Aspen Institute's Citizen Artistry conference in New York; and with the Silk Road Project. An official Steinway Artist, Mr. Albright established the Charlie Albright Scholarship for music students and Charlie Albright Piano (raising funds for a new Steinway Piano), in collaboration with the Centralia (Washington) College Foundation in his hometown. He used his Gilmore Young Artist Award commission for the creation of Matthew Aucoin's Piano Concerto No 1. Charlie Albright began piano lessons at age three, studied with Nancy Adsit, and earned an associate's degree at Centralia College while still in high school. He was the first classical pianist accepted to the Harvard College/New England Conservatory five-year BA/MM joint program, completing a bachelor's degree as a pre-med and economics major at Harvard in 2011, and a master's in piano performance at NEC in 2012 with Wha-Kyung Byun. In 2014 he graduated with the prestigious Artist Diploma from the Juilliard School, working with Yoheved Kaplinsky.

MATTHEW GRIFFITH



A rising young artist from Sheboygan, Wisconsin, Matthew Griffith has performed as guest soloist with the Milwaukee Symphony Orchestra, Ocean City Pops Orchestra in New Jersey, Eastern Connecticut Symphony Orchestra, Yale Symphony Orchestra, Berkeley College Orchestra, Sheboygan Symphony Orchestra, "The President's Own" United States Marine Band, and the United States Army Field Band, among others. In 2014 Yale University published a music video entitled "The Algorithm of Jazz," which follows Matthew through his experience learning and performing Artie Shaw's Clarinet Concerto with the Yale Symphony Orchestra. He received a B.A. from Yale with distinction in both majors (music and computer science), as well as the DuPuy Graduation Prize and the Wrexham Prize in Music. Winner of the 2010 Yale University Friends of Music Undergraduate Recital Competition, he has performed in Carnegie Hall as principal clarinet of the Yale Concert Band and the Yale Symphony Orchestra. In 2012 Matthew toured Southeast Alaska as a member of the Indigo Trio, and later that year he was featured in the soundtrack of the award-winning music video "We Got It Made" by the Brooklyn-based folk band Plume Giant. Currently a student of BSO clarinetist Michael Wayne, Matthew is graduating from the New England Conservatory (NEC) with an M.M. in clarinet performance; he recently received NEC's Beneficent Society Scholarship. Matthew has attended numerous summer festivals, including the National Orchestral Institute, Atlantic Music Festival, and Norfolk Chamber Music Festival. He has performed in master classes with Joaquin Valdepeñas, Yehuda Gilad, Ricardo Morales, Robert DiLutis, Paul Cigan, Stanley Drucker, Fan Lei, and Ken Grant. His past teachers include David Shifrin of Yale University, Todd Levy of the Milwaukee Symphony Orchestra, and Dr. Jill Hanes of the Sheboygan Symphony Orchestra. In his spare time he enjoys writing computer code and designing video games. This summer Matthew will be a Clarinet Fellow at the Tanglewood Music Center.

TUFTS UNIVERSITY *A CAPPELLA* GROUPS



Founded in 1984, the **Amalgamates** is Tufts University's oldest coed *a cappella* group. With members from all over the world, the 'Mates are represented by both the current singers and a network of over 150 alumni worldwide. In the past, the group has performed at the National Portrait Gallery in London, Disney World, Rockefeller Center, The Strip in Las Vegas, Spain, Jamaica, Paris, Dusseldorf, Fenway Park, and many other places around the world. This year they have toured all over the East Coast and performed in New Orleans on their spring tour. Their past albums have won Contemporary *A Cappella* Recording Awards (CARAs) ranging from Best Song to Best Soloist to Best Mixed Collegiate Album from the Contemporary *A Cappella* Society of America (CASA). They have also had a number of songs on the annual Best of College *A Cappella* (BOCA) CDs. Most recently, the 'Mates released their fourteenth album, *Pendulum*, which has been nominated for Best Mixed Collegiate Album by CASA, including a nomination for Best Mixed Collegiate Arrangement, by alumnus Will Finlay on "Another Way To Die/Skyfall" (also nominated for Best Mixed Collegiate Song), as well as a nomination for Best Mixed Collegiate Solo by current senior Tammara Gary on "Love Runs Out." For more than thirty years, the 'Mates have carried on the tradition of bringing people together through music and sharing their sound with all ages.

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books, please contact

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As Tufts University's oldest all-male *a cappella group*, **the Beelzebubs** have been spreading their motto of "Fun Through Song" to the world since 1963. With an alumni base of over 300 members, the Beelzebubs hold their history in high regard. A Bub alum never truly leaves the group, with many aiding the current group in various ways, be it by providing arrangements, telling hilarious stories from past iterations of the Bubs, housing the Bubs while they're on the road, or simply coming out to visit the current group or watch the members perform. In recent years, the Bubs have been featured on NBC's *The Sing-Off* and Fox's *Glee*, and traveled to Hawaii and Rome to film music videos. Among their notable honors are 20-plus awards in the all-male category, and seven song selections on BOCA. Whether performing for preschoolers, running a workshop with teens, or singing for the president, the Bubs bring music to life.



Founded in 1963, the **Jackson Jills** is Tufts' oldest all-female *a cappella* group. This nonprofit group frequently sings at charity events, fundraisers, nursing homes, schools, and private parties, sharing its love of music with audiences. The group's versatile vocal style encompasses standards by the Beatles and Pat Benatar, as well as music of contemporary stars like Rihanna, Bruno Mars, and Beyoncé. The Jackson Jills' recordings have received numerous Contemporary *A Cappella* Recording Awards and have been featured by *Rolling Stone*; individual tracks have appeared on Best of College *A Cappella* (BOCA) albums and CAMO best-of *a cappella* albums. The group's most recent album is entitled *Origin*.





UConn puppet creations for "Peter and the Wolf"

UCONN PUPPET ARTS PROGRAM

Founded by Frank Ballard, the Puppet Arts Program of the University of Connecticut's Department of Dramatic Arts grants B.F.A., M.A., and M.F.A. degrees, as well as an Online Graduate Certificate in the art of Puppetry. The UConn Puppet Arts Program offers classes in Performance, Directing, Movement, Mask, Rod Puppetry, Shadow Theatre, Hand Puppetry, Marionettes, Object Theatre, UV/Black Theatre, Television Puppetry, Materials Techniques, Trends in Contemporary American Puppetry, World Puppet Theatre, and Puppetry Modernism. Students can find theatre-specific courses in Costume, Light and Scene Design, Vocal Production, Theatre History, and Production within the offerings of the Department of Dramatic Arts. Undergraduate students' studies also include GenEd courses in Language, Math, Science and Technology, Social Sciences, Arts and Humanities, and Diversity and Multiculturalism. The Ballard Institute and Museum of Puppetry, a sibling program at the university, serves as a learning laboratory for Puppet Arts faculty and students to collaborate on the Museum's public programs: exhibits, forums, symposia, conferences, puppet slams, performances, workshops, and research.

Bart. P. Roccoberton, Jr., is Director of the University of Connecticut's Puppet Arts Program, which was founded in 1965 by Frank Ballard. Professor Roccoberton, marking his 25th year as head of the program, has worked as a professional Puppet Artist since 1972. He is recognized worldwide as a leading advocate and practitioner for the Puppet Arts in the United States and abroad. His creative work has focused on productions and projects in China, Hong Kong, and Taiwan, as well as collaborations with the UConn Opera Program, the Hartford Symphony, the Taiwan National Symphony, and the Boston Pops Orchestra, among others. In August 2015, Bart Roccoberton served as Director of the National Puppetry Festival, which was held in Storrs, Connecticut.




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THE STARS AND STRIPES: FOREVER AT POPS



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Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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Thomas Forrest Kelly • Harvard University

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9:35–10:35 am	JEREMY SURI, University of Texas
10:35–10:45 am	*Break*
10:45–11:45 am	CHRISTOPHER CHABRIS, Union College
11:45 am–12 pm	*Break*
12 pm–1 pm	THOMAS FORREST KELLY, Harvard University

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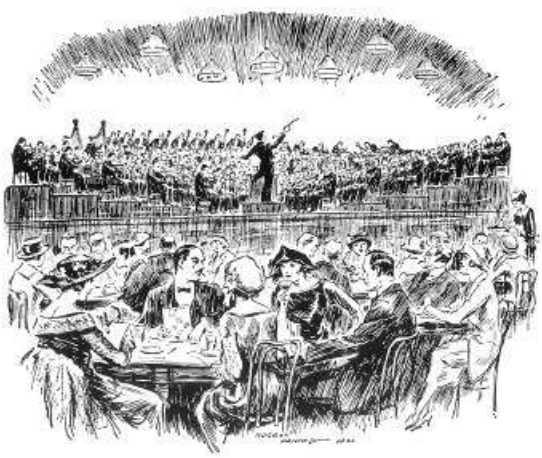
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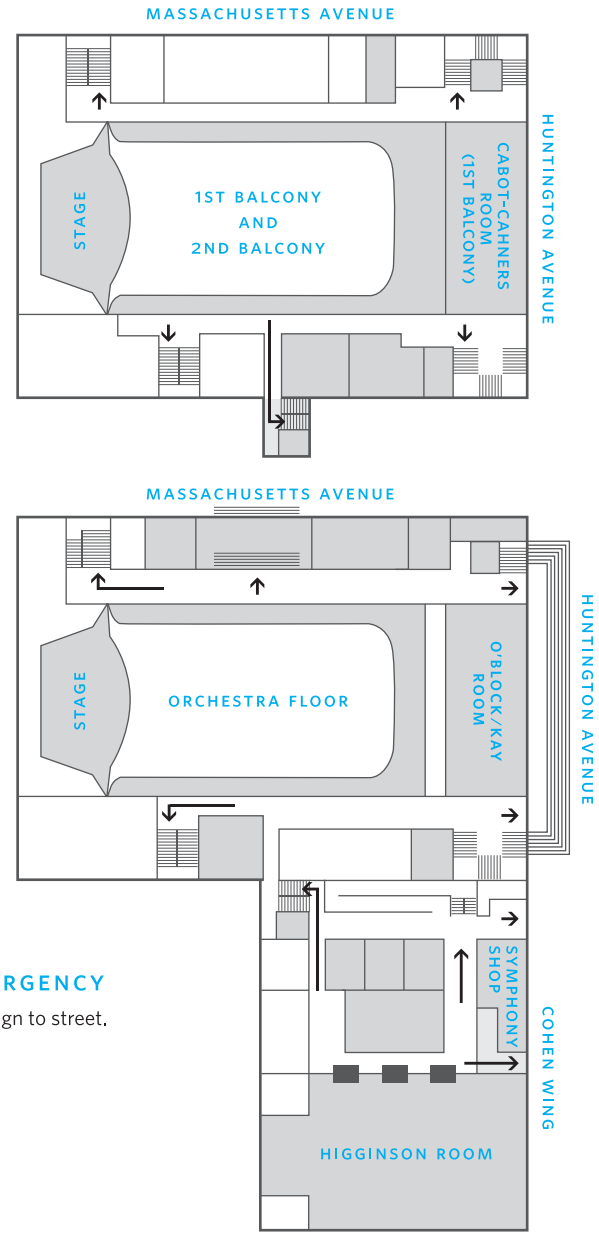
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Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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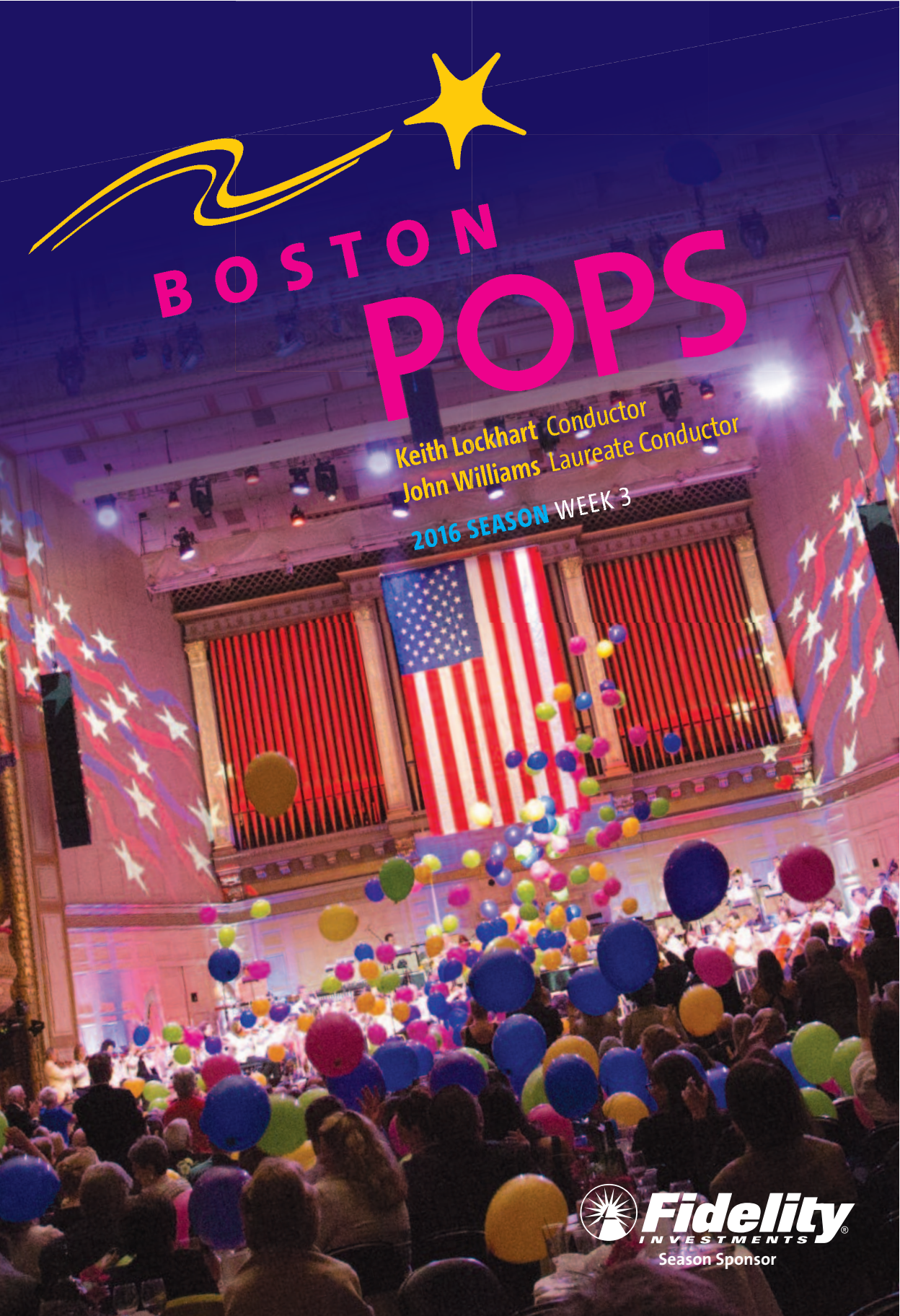
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July 20 Pictures at an Exhibition

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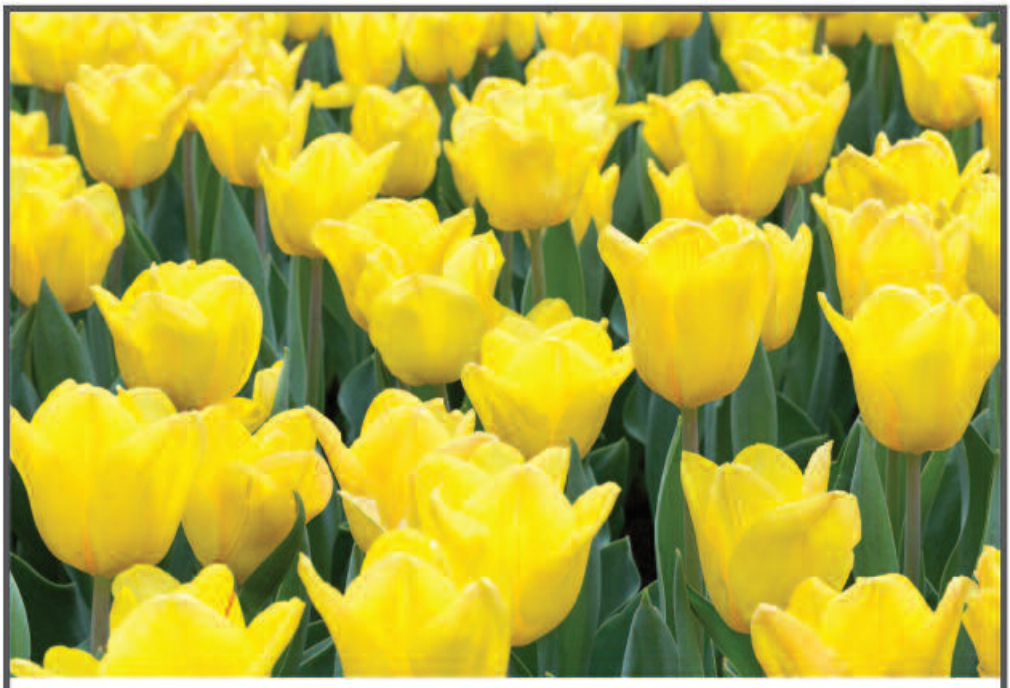
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor documenting the world premiere performance by the Boston Pops of Walter Piston's ballet, *The Incredible Flutist*, May 30, 1938, conducted by Arthur Fiedler
- display cases in the Brooke Corridor focusing on historic BSO performances of Shostakovich's music, and spotlighting the visit to America by a delegation of Soviet composers led by Shostakovich in November 1959, including a visit to Symphony Hall
- two display cases in the Huntington Avenue corridor focusing on BSO members of Russian and Eastern European descent, and the BSO's historic 1956 tour to the Soviet Union, the first visit by an American orchestra to Russia

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the appointment of Serge Koussevitzky as conductor of the BSO
- a display case, also in the first-balcony corridor, audience-right, spotlighting the Tanglewood Music Center, which was founded by Koussevitzky (as the Berkshire Music Center) in 1940 and celebrated its 75th anniversary this past summer
- a display case in the first-balcony corridor, audience-left, marking the 80th birthday this past September of BSO Music Director Laureate Seiji Ozawa
- three exhibit cases in the Cabot-Cahners Room highlighting collections of memorabilia—the Paul Cherkassky, Albert Sand, and Josef Zimbler collections—originally belonging to BSO members of Russian or Eastern European origin

TOP OF PAGE, LEFT TO RIGHT:

November 1959 photo of (from left) Russian-born BSO violinists Vladimir Resnikoff and Victor Manusevitch with Dmitri Shostakovich at Symphony Hall (photo by Ed Fitzgerald)

78rpm label for one of the BSO's recordings from its very first commercial session in 1917, the Prelude to Act III of Wagner's "Lohengrin" with Karl Muck conducting

Hans Weiner in costume as "The Incredible Flutist" (photographer unknown)





8 KEITH LOCKHART



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2015—was featured on national network television through 2013 and will be broadcast on CBS this year. Live webcasts of the 2014 and 2015 events garnered a cumulative 4 million viewers.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements. Initiated in 2015 and returning this year are "Pops on Demand" concerts, during which audience members can "choose the tunes" and vote on what Mr. Lockhart and the orchestra play, using a new interactive tool that tracks the results in real time.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

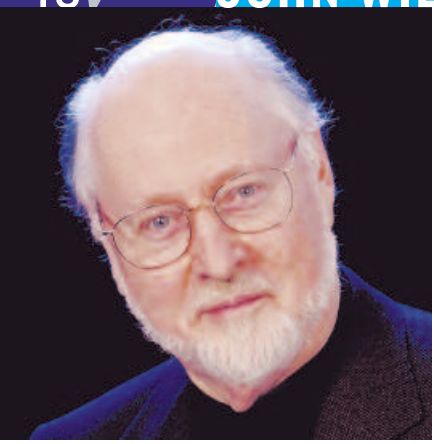
Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS







In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. Currently holding the title of George and Roberta Berry Boston Pops Conductor Laureate, he retired in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Force Awakens.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty

Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Elita Kang
Assistant Concertmaster

Bo Youp Hwang
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Ikuko Mizuno
Nancy Bracken*
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Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Ala Jojatu*

SECOND VIOLINS

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Nicole Monahan
Ronan Lefkowitz
Jennie Shames*
Vyacheslav Uritsky*
Valeria Vilker Kuchment*°
Tatiana Dimitriades*
Si-Jing Huang*
Victor Romanul*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Yuncong Zhang*

VIOLAS

Cathy Basrak
Principal
Wesley Collins
Robert Barnes
Michael Zaretsky
Mark Ludwig°
Rachel Fagerburg*
Kazuko Matsusaka+
Rebecca Gitter*
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OBOES

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Craig Nordstrom

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ABOUT THE BOSTON POPS







In 2016 the Boston Pops, affectionately called "America's Orchestra," enters its 131st season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 22nd year at the helm of the orchestra, which is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler, and continuing through the innovations introduced by John Williams and the new-millennium Pops under Keith Lockhart. Season highlights include significant artist debuts, the return of audience favorites, and the kind of wide-ranging and compelling programs that have come to define the Boston Pops experience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

During the Opening Night concert of the 2015 season, Keith Lockhart was feted with a customized cake for his 20th anniversary as Boston Pops Conductor, joined onstage by the evening's special guest, Bernadette Peters.


BOSTON MUSIC HALL

PROMENADE CONCERTS.

SUMMER SEASON.

PUBLISHED BY
Advertiser Publishing Co.,
105 Summer Street.

MONDAY, AUGUST 17, 1885.

NO. 32.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by, among many others, Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams, Boston Pops Conductor Laureate, leads annual Film Night concerts at Symphony Hall and Tanglewood. (right)

Having led more than 1,700 Boston Pops concerts in his 21-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 76 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



Opening the 2016 season, the versatile Seth MacFarlane, in his Boston Pops debut, joins Keith Lockhart and the Pops for selections from the Great American Songbook. The vivacious Tony award-winner Sutton Foster graces the Pops stage for the first time in an evening of song and dance. A true music legend, Darlene Love, is the featured guest for this year's "Gospel Night at Pops," always a spirited and inspirational evening. Another legendary musician, Beach Boys co-founder Brian Wilson, closes the season by filling Symphony Hall with *Pet Sounds*—an album that revolutionized pop music—in a cover-to-cover performance enhanced by the symphonic sounds of the Boston Pops.

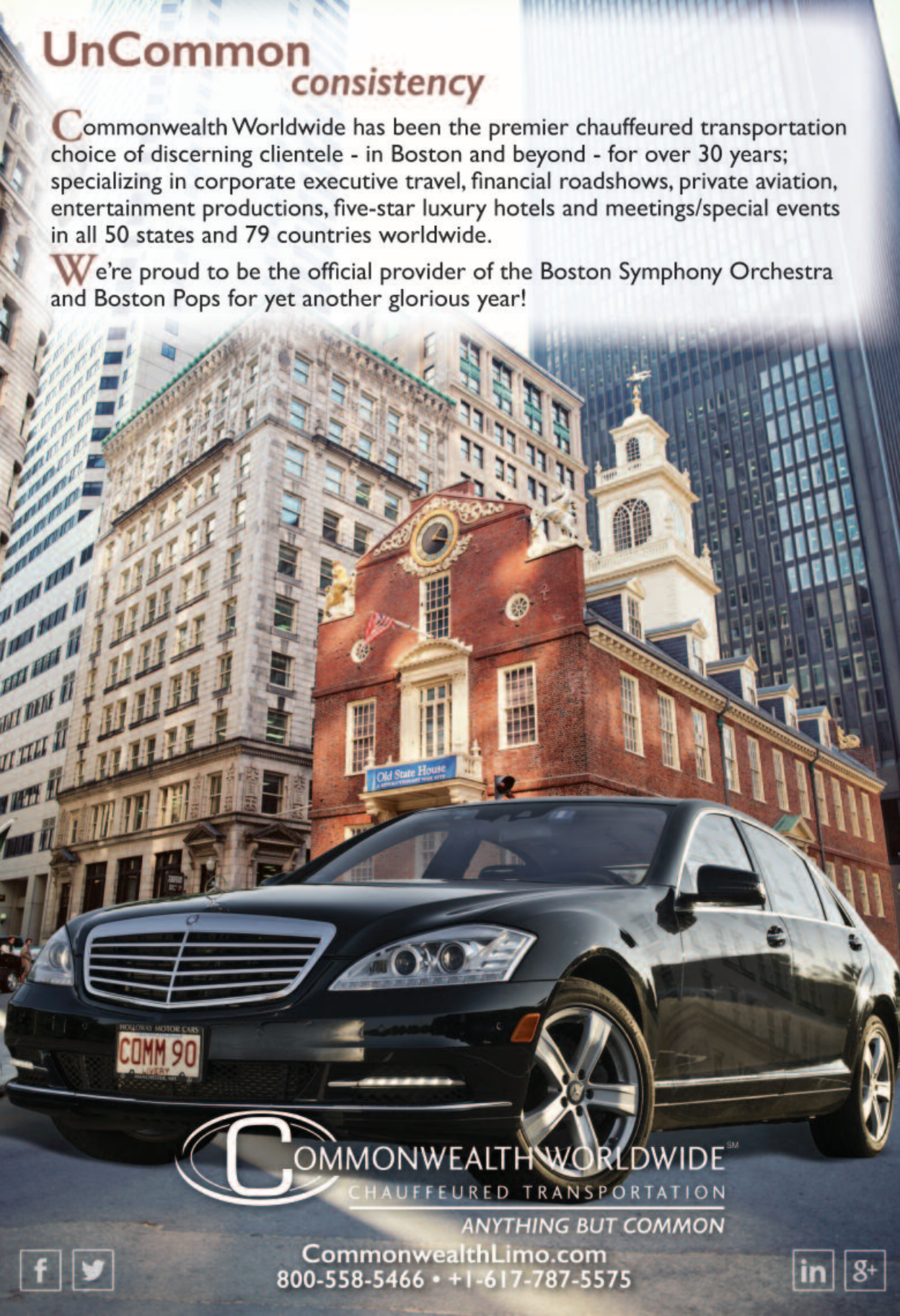
During this season's "Pops on Demand: You Choose the Tunes" concerts, audience members are actually encouraged to use their mobile devices—to vote on what the orchestra will play next. When this innovation was rolled out in 2015, the real-time display of the results brought unprecedented audience enthusiasm. "The Golden Age of Broadway" features Broadway's "golden couple," Marin Mazzie and Jason Danieley, returning to Symphony Hall in two concerts of brilliant and beloved tunes from the Great White Way. Known for his dynamic roles in film, on stage, and on television, Mandy Patinkin—who last appeared with the Pops in Keith Lockhart's first Opening Night concert in 1995—returns for two performances of selections from his concert repertoire. This year's edition of "John Williams' Film Night," a perennial audience favorite, includes excerpts from his new score to *Star Wars: The Force Awakens*. Keith Lockhart is on the podium for a 35th anniversary screening of the 1981 blockbuster movie *Raiders of the Lost Ark*, leading the Pops in John Williams' unforgettable score.

Since beginning his tenure in 1995, Boston Pops Conductor Keith Lockhart has collaborated with more than 250 guest artists representing a virtual "who's who" of performers and pop culture icons.

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The 2016 season also brings a Gershwin Celebration, to include *Rhapsody in Blue* and some of the master composer's most familiar songs. The music of Gershwin Prize recipient Carole King is given the Pops treatment by Broadway's Liz Callaway and others in "Tapestry: The Carole King Songbook." Winners of the annual Fidelity Investments Young Artists Competition (for Massachusetts high schoolers) showcase their talents on the Symphony Hall stage. Keith Lockhart leads this year's classic rock tribute, which features Tom Scholz, celebrated guitarist of the band Boston, performing some of the group's greatest hits. The orchestra also pays tribute to three rock icons the music world lost this year: David Bowie, Eagles frontman Glenn Frey, and Prince.

New to this year's Pops lineup are two programs: "Dancing with a Twist" and "Puppets Take the Pops." Television shows like *Dancing with the Stars* and *So You Think You Can Dance* have brought this art form to an ever-increasing audience. Keith Lockhart and the Pops welcome performers from both of these shows, as well as vocalists from *American Idol*, in two concerts showcasing a wide spectrum of dance styles, from ballroom to contemporary. Although not the first time the orchestra has worked with puppets, this year's "Puppets Take the Pops" marks a new collaboration, with the University of Connecticut's acclaimed Puppet Arts Program. Original puppet creations will bring Prokofiev's *Peter and the Wolf* to life and will accompany a suite of works by noted American composer/arranger Leroy Anderson.

"The 2016 Boston Pops season is notable," comments Keith Lockhart, "not only for the scope of its offerings—encompassing the worlds of film music, Broadway, classic rock, Gospel, and American Songbook standards, to say nothing of puppetry and dance—but also for the amazing array of guests who will be joining us, some for the first time, others making a welcome return. We're also bringing back one of the most eagerly embraced innovations of recent years—'Pops on Demand,' which puts the audience in charge of programming part of a concert. As always, at the heart of every season, are the Boston Pops musicians, who bring their amazing talent to every style of music, from classical to rock, sometimes all in a single night!"

During the 2015 "Pops on Demand" concerts, "Dancing Queen" won the audience vote as favorite "Musical Guilty Pleasure," beating out "My Heart Will Go On" and "The Way We Were." Several concerts of the 2016 season feature this exciting interactive opportunity.

CELEBRATING ARTHUR FIEDLER







The May 24th concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.



Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)
Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)



contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.



Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." More than thirty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.



A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)
Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)
Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

Tuesday evening, May 24, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARTHUR FIEDLER CONCERT

Overture to *Russlan and Ludmilla* — Glinka

Presenting

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PUPPET ARTS PROGRAM

Bart P. Roccoberton, Jr., Program Director

Director: Bart P. Roccoberton, Jr.
Associate Director: Christopher D. Mullens
Production Coordinator: Elizabeth Acosta
Production Assistant: Anatar Marmol-Gagné

Peter and the Wolf, Op. 67 — Prokofiev

Designer of *Peter & the Wolf*: Mark Gale

Co-designers of "Arthur Fiedler": Sarah Nolen • Bart. P. Roccoberton, Jr.

Puppeteers: Mark Blashford • Mac Cherny • Ana Craciun-Lambru • Zachary Broome • Isinsu Ersan • Kalob Martinez • Shane McNeal • Nicholas Parks • Michael Rogers • Krista Weltner

Raiders March from *Raiders of the Lost Ark* — Williams
Performed in honor of Sid Guidicianne, longtime Front of House Manager for the Boston Symphony Orchestra and Boston Pops, who is retiring at the end of this Pops season

INTERMISSION

Fair Harvard — Gilson-Bodge/Hayman

Radcliffe, We Rise to Greet Thee — Coolidge

Suite from *Star Wars: The Force Awakens* — Williams
March of the Resistance—Rey's Theme—Scherzo for X-Wings—
The Jedi Steps & Finale

"PUPPETS TAKE THE POPS"
with

MEMBERS OF THE UNIVERSITY OF CONNECTICUT
PUPPET ARTS PROGRAM

The Leroy Anderson Suite

The Belle performed to *The Belle of the Ball* • designed by Shane McNeal
Flutter By performed to *The Penny Whistle Song* • designed by John Cody
No Vacancy performed to *Song of the Bells* • designed by Isinsu Ersan
Pink Tangle performed to *Blue Tango* • designed by Anatar Marmol-Gagné and Zachary Broome
Make Way performed to *Plink! Plank! Plunk!* • designed by Mark Blashford
Coming To Town performed to *Sleigh Ride* • designed by Mark Blashford

Creators for *The Leroy Anderson Suite*: Katayoun Amir-Aslani • Mark Blashford • Mac Cherny • Zachary Broome • John Cody • Isinsu Ersan • Cori Leyden-Sussler • Anatar Marmol-Gagné • Shane McNeal • Kelly Vickers

For more about Arthur Fiedler, see page 20.

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

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Wednesday evening, May 25, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Overture to *Russlan and Ludmilla* — Glinka

Suite from *Star Wars: The Force Awakens* — Williams
March of the Resistance—Rey's Theme—Scherzo for X-Wings—
The Jedi Steps & Finale

POPS ON DEMAND

Players' Choice: Favorite Finale

INTERMISSION

POPS ON DEMAND

YOU choose the music!

BEST way: Go to **pollev.com/pops** on your phone's browser.
Now all you have to do is select your choice as each poll appears on your screen!

OR

Alternate way: text **"pops"** to **22 333** to vote.
Now all you have to do is vote for choice "A," "B," or "C" when Keith announces a poll!

Try out the test poll at intermission and music voting begins after intermission.

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Your phone number is completely private and you won't receive texts after this concert

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

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Thursday evening, May 26, 2016, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Perspecta Trust is proud to support the Boston Pops as a BSO Business Partner.

The Men of the Yorktown, from *Midway*	Williams
Night Journeys, from *Dracula*	Williams
Wizard BENJAMIN WRIGHT, trumpet	Martin
Suite from *Star Wars: The Force Awakens* March of the Resistance—Rey's Theme—Scherzo for X-Wings— The Jedi Steps & Finale	Williams

INTERMISSION

Presenting

SUTTON FOSTER

Michael Rafter, music director and pianist

Selections to be announced from the stage

Please note that the John Williams selections on this program are being recorded live for a future Boston Pops recording.

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

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Friday evening, May 27, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Sabre Dance, from *Gayne*	Khachaturian
Hayr Mer ("Our Father")	Yekmalian/Gregorian
Variations on a Rococo Theme, for cello and orchestra EDVARD POGOSSIAN	Tchaikovsky
Suite from *Star Wars: The Force Awakens* March of the Resistance—Rey's Theme—Scherzo for X-Wings— The Jedi Steps & Finale	Williams

INTERMISSION

Presenting

SUTTON FOSTER

Michael Rafter, music director and pianist

Selections to be announced from the stage

Please note that the John Williams selections on this program are being recorded live for a future Boston Pops recording.

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

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Among Those Present: Friends of the Armenian Culture Society, Inc.; Pennichuck Middle School Music Department; UNH Alumni; Ellison Travel & Tours; Bow High School Music Department

Saturday evening, May 28, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

HARVARD 25TH REUNION NIGHT AT POPS

The Men of the Yorktown, from *Midway*	Williams
Night Journeys, from *Dracula*	Williams
Suite from *Star Wars: The Force Awakens*	Williams
March of the Resistance—Rey's Theme—Scherzo for X-Wings— The Jedi Steps & Finale	
Rhapsody in Blue	Gershwin
JOEL FAN (Harvard '91), piano	

INTERMISSION



Olympic Fanfare & Theme — Williams

Suite from *Off the Map* — Decter-Doherty/Wiener/Hammond
Begin Amputation—Pray for Maria—Sydney Accepts
BEN DECTER (Harvard '91), composer

House of Blue Ride the Blessing up the Ladder to the Surprised Sh'Boom
Fair Harvard — Gilson-Bodge/Hayman
Radcliffe, We Rise to Greet Thee — Coolidge
The Class of 1991 Harvard KrokoDin&VeriTunePitchBacks

The Stowaway, from the upcoming musical *Huzzah!* — O'Keefe/Benjamin-Green/O'Keefe
LAURENCE O'KEEFE (Harvard '91) and
Lynda Doctoroff Bussgang, vocalists

A Modest Proposal — O'Keefe/Benjamin-Rosen/O'Keefe
Mr. O'Keefe, Ms. Bussgang, Glenn Kisser, and Jeff Branion
with Kathryn Hand, Karin Hagaman, Adam Freed, Conal Murray, and Charlie Cardillo
Music and lyrics by Laurence O'Keefe (Harvard '91) and Nell Benjamin (Harvard '93)

To Remember and Let Go — Libertino
CHRISTOPHER LIBERTINO (Harvard '91), composer

Space Oddity — Bowie-Mathes

Purple Rain — Prince-Mathes
James "D-Train" Williams, vocalist

All Night Long: An '80s Sing-Along — arr. Hollenbeck

Please note that the John Williams selections on this program are being recorded live for a future Boston Pops recording.

Steve Colby, Sound Designer
Pamela Smith, Lighting Designer

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UCONN PUPPET ARTS PROGRAM

Founded by Frank Ballard, the Puppet Arts Program of the University of Connecticut's Department of Dramatic Arts grants B.F.A., M.A., and M.F.A. degrees, as well as an Online Graduate Certificate in the art of Puppetry. The UConn Puppet Arts Program offers classes in Performance, Directing, Movement, Mask, Rod Puppetry, Shadow Theatre, Hand Puppetry, Marionettes, Object Theatre, UV/Black Theatre, Television Puppetry, Materials Techniques, Trends in Contemporary American Puppetry, World Puppet Theatre, and Puppetry Modernism. Students can find theatre-specific courses in Costume, Light and Scene Design, Vocal Production, Theatre History, and Production within the offerings of the Department of Dramatic Arts. Undergraduate students' studies also include GenEd courses in Language, Math, Science and Technology, Social Sciences, Arts and Humanities, and Diversity and Multiculturalism. The Ballard Institute and Museum of Puppetry, a sibling program at the university, serves as a learning laboratory for Puppet Arts faculty and students to collaborate on the Museum's public programs: exhibits, forums, symposia, conferences, puppet slams, performances, workshops, and research.

Bart. P. Roccoberton, Jr., is Director of the University of Connecticut's Puppet Arts Program, which was founded in 1965 by Frank Ballard. Professor Roccoberton, marking his 25th year as head of the program, has worked as a professional Puppet Artist since 1972. He is recognized worldwide as a leading advocate and practitioner for the Puppet Arts in the United States and abroad. His creative work has focused on productions and projects in China, Hong Kong, and Taiwan, as well as collaborations with the UConn Opera Program, the Hartford Symphony, the Taiwan National Symphony, and the Boston Pops Orchestra, among others. In August 2015, Bart Roccoberton served as Director of the National Puppetry Festival, which was held in Storrs, Connecticut.

Artist biographies continue on page 37.

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BENJAMIN WRIGHT



A former member of the Kennedy Center Opera House Orchestra and of the Chicago Symphony, Benjamin Wright joined the Boston Symphony trumpet section in July 2002 and became second trumpet in 2010. While a student in Cleveland, he won the International Trumpet Guild and National Trumpet competitions, as well as the Cleveland Institute of Music Concerto Competition, and was awarded the Bernard Adelstein Prize for trumpet performance upon graduating. Mr. Wright has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. This week he makes his debut as a soloist with the Boston Pops Orchestra. In 2006 he performed as guest principal trumpet with the San Francisco Symphony in Mahler's Eighth Symphony. From 2006 to 2009 he was acting assistant principal trumpet of the BSO and Boston Pops. He has given master classes at the Manhattan School of Music and Interlochen Center for the Arts, and has been a faculty member for Bar Harbor Brass and the National Orchestral Institute. He is on the faculty of the New England Conservatory, the Tanglewood Music Center, and the Boston Conservatory.

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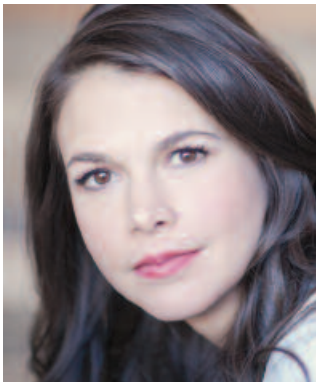
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SUTTON FOSTER



Sutton Foster is an award-winning actor/singer/dancer who has performed in eleven Broadway shows—most recently the revival of *Violet*—and originated roles in the Broadway productions of *The Drowsy Chaperone*, *Little Women*, *Young Frankenstein*, *Shrek the Musical*, and her Tony Award-winning performances in *Anything Goes* and *Thoroughly Modern Millie*. She was first seen on television on *Star Search* at age fifteen, and has more recently appeared in *Bunheads*, *Psych*, *Johnny and the Sprites*, *Flight of the Conchords*, *Sesame Street*, *Law and Order SVU*, and *Royal Pains*. As a solo artist, Ms. Foster has appeared all over the country as well as internationally with her musical director Michael Rafter, performing songs from her debut solo CD, *Wish*, as well as her follow-up CD, *An Evening with Sutton Foster–Live at the Café Carlyle*. She has graced the stages of Carnegie Hall, Feinstein's, Lincoln Center's "American Songbook" series, Joe's Pub, and many others, and this week appears for the first time with the Boston Pops Orchestra. In 2011 she received an honorary doctorate degree from Ball State University, where she also is on the faculty as a teacher and advisor to the Department of Theatre and Dance. Sutton Foster is currently starring in TVLand's popular series *Younger*, created by Darren Star.

MICHAEL RAFTER



Musical director/arranger/pianist Michael Rafter collaborated with Sutton Foster on her first solo CD, *Wish*, which was released in February 2009; the duo performed it live for Lincoln Center's "American Songbook" series. Their second CD, *An Evening with Sutton Foster–Live at the Café Carlyle*, was released in March 2011. Mr. Rafter also co-produced Norm Lewis's solo CD, *This Is The Life*, and the recording of Tony Kushner and Jeanine Tesori's Broadway show *Caroline, Or Change.* He conducted *Gypsy*—both the Broadway production starring Tyne Daly and the TV movie starring Bette Midler—and won an Emmy award for his music direction of the TV movie version. He has supervised the Broadway and/or national touring companies of *Violet*, *Everyday Rapture*, *Thoroughly Modern Millie*, *Sunset Boulevard*, *The Sound of Music*, and *The Buddy Holly Story.* On Broadway, he has served as music director/conductor of *Thoroughly Modern Millie*, *The Sound of Music*, *The King and I*, and *Gypsy.* He also did the arrangements for the Broadway productions of *Swing* and *Sweet Charity*, and was one member of the two-piano duo that played the Broadway revival of *The Most Happy Fella*. Off Broadway credits include *Merrily We Roll Along* and *Violet.* In 2003 Michael Rafter co-founded Destination Broadway, a summer theater program for children aged 8 to 18.

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EDVARD POGOSSIAN



Cellist Edvard Pogossian is a sophomore at Juilliard, studying with Natasha Brofsky. As the recent winner of the Juilliard Concerto Competition, he performed Tchaikovsky's *Rococo* Variations at David Geffen Hall in New York and at the Harris Theater in Chicago with the Juilliard Orchestra under the direction of Itzhak Perlman. As the winner of the inaugural Los Angeles Philharmonic Young Artists Competition in 2011, Mr. Pogossian had the honor of playing the Saint-Saëns Cello Concerto with the Hollywood Bowl Orchestra in Walt Disney Hall. Other notable performances include appearances at Carnegie Hall, Zipper Hall, and on NPR's *From the Top* radio show. He has performed as a soloist live on KUSC with the Colburn Chamber Orchestra, and also performed Saint-Saëns's "The Swan" with the Moscow Ballet at Wiltern Theater in Los Angeles. A longtime participant in the Apple Hill Chamber Music Festival in New Hampshire, Edvard Pogossian has also attended the Heifetz International Institute of Music, Pinchas Zukerman's Young Artists' Program, Kneisel Hall Chamber Music School and Festival, and the Meadowmount School of Music. He has studied in Los Angeles with Paul Cohen and Rick Mooney, and later spent two years studying with Ronald Leonard at the Colburn Young Artists Academy. He has also worked with Frans Helmerson, Hans Jensen, Clive Greensmith, Joel Krosnick, and Phoebe




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Carrai, and received chamber coaching from Arnold Steinhardt, Ida Kavafian, Joseph Kalichstein, Paul Coletti, Joseph Lin, and Laurie Smukler. Dedicated to chamber music, Mr. Pogossian is a founding member of the Zelda Piano Quartet, a group currently part of the Juilliard Honors Chamber Music Program. He has represented the Juilliard School on various high-profile occasions including a recent performance for the First Lady of China. Edvard Pogossian is a proud recipient of the Kovner Fellowship from the Juilliard School.

JOEL FAN



Joel Fan's bold repertoire, encompassing piano classics as well as contemporary and world music, is evident in his recitals, recordings, and orchestral appearances. His newest recording, *Dances for Piano and Orchestra*, focuses on the intersection of music and dance, and features single-movement concerto works by Chopin, Gottschalk, Pierne, and Castro-Herrera, as well as the world premiere recording of Charles Cadman's *Dark Dancers of the Mardi Gras*. The disc was featured in *Gramophone* Magazine and earned a Grammy nomination. His earlier acclaimed album, *Leon Kirchner: Revelations*, included the world premiere recording of Kirchner's Piano Sonata No. 3, "The Forbidden"; the orchestral version of the piece, commissioned by the Boston Symphony Orchestra, received its premiere performance under James Levine in October 2008. Among Mr. Fan's other recordings are *West of the Sun* (including Samuel Barber's 1949 Piano Sonata) and *World Keys*, which presented five world premiere recording tracks and reached #3 on *Billboard*'s Classical Chart. Joel Fan has performed over 40 different works with orchestras including the New York Philharmonic, the Royal Stockholm Philharmonic, the Odessa Philharmonic, Singapore Symphony, and London Sinfonietta, under such conductors as David Zinman, Zubin Mehta, Alan Gilbert, and David Robertson. As a recitalist, he has performed on stages ranging from the Ravinia Festival in Chicago to the John F. Kennedy Center for the Performing Arts in Washington, D.C., and in recent tours of Cuba, China, and Latin America. Also recognized for his work with cellist Yo-Yo Ma as a member of the Silk Road Ensemble, Mr. Fan has appeared on the television programs *Good Morning America* and *Late Night with David Letterman*. He has also collaborated with such ensembles as the Shanghai Quartet, Orion Quartet, Imani Winds, and A Far Cry chamber orchestra. His next solo recital album, entitled *Joel Fan: My Chopin*, is scheduled for release in spring 2017. Other upcoming recordings are a contemporary album featuring *Couplets*, a piano suite Fan has commissioned from four married sets of composers, and a concerto album featuring Szymanowski's *Symphonie-Concertante*. Born in New York City, Joel Fan began musical studies at the Juilliard School, and earned his undergraduate degree from Harvard University and master's degree in piano performance from the Peabody Institute of The Johns Hopkins University. He attended the Tanglewood Music Center and is a prize-winner of several international competitions, including the Busoni International Piano Competition in Italy; he was also the winner of the Kosciuzko Foundation's Chopin Prize and named a Presidential

Scholar by the National Foundation for Advancement in the Arts. Mr. Fan studied with the composer Leon Kirchner and the pianist Leon Fleisher. A Steinway Artist, Joel Fan has recorded for Reference Recordings, Sony Classical, Verdant World Records, and Albany Records. Visit joelfanmusic.com for further information.

BEN DECTER



Emmy Award-winning composer and songwriter Ben Decter has created a diverse body of music for film and television. His Emmy resulted from his score for the Academy Award-nominated documentary film *Operation Homecoming* (shown in theaters and on PBS), directed by classmate Richard Robbins. Ben scored the Emmy-nominated Peter Jennings/ABC News special celebrating Martin Luther King's March on Washington (also directed by Robbins) and co-created the score to *We Live In Public*, the 2009 Sundance Film Festival Grand Jury Prize winner. Ben's music has also been an integral part of NFL Films. Other composing forays include *Another Big Day*, a children's CD Ben co-created, and a musical based on his experience as a father. Recent TV projects include *CSI: Cyber* and *Hostages*, and the sci-fi series *Shadowhunters*. Upcoming are scores for the psychic drama *Shut Eye* and for *Lethal Weapon*. Tonight you will hear three short pieces from Ben's score for ABC's medical drama *Off the Map* (Shonda Rhimes, executive producer). The opportunity to use an orchestra on a television show is rare, and *Off the Map* was a special project for that reason. Each piece was created to enhance the onscreen drama—a young woman agreeing to have her leg sawed off so that she can emerge from the ocean before drowning ("Begin Amputation"); a woman trapped under a jeep, fighting for her life ("Pray for Maria"); and a woman accepting a potentially life-saving blood transfusion from her husband who, minutes before, perished in the jungle ("Sydney Accepts"). Born in Manhattan and raised in New Jersey, Ben Decter lives in Los Angeles with his wife, Jackie Sloan (Harvard '90), two children, and a menagerie of four-legged critters.

LAURENCE O'KEEFE

Laurence O'Keefe (Harvard '91) is a composer, lyricist, writer, arranger, orchestrator, and music director for Broadway, television, and film, preferably with his wife and collaborator Nell Benjamin (Harvard '93, pictured with Larry). Most recently Larry and Nell co-wrote music, lyrics, and arrangements for the season finales of NBC's *Best Time Ever With Neil Patrick Harris* and the UK's *Ant & Dec's Saturday Night Takeaway*. Larry and Nell won the 2011 Olivier Award for *Legally Blonde: The Musical*, which ran nearly three years on London's West End and toured the UK and Ireland. *Blonde* was nominated for seven Tony Awards, and won Australia's Helpmann Award for Best Musical. Larry's other shows include *Heathers: The Musical* (Off-Broadway 2014), which was nominated for several Drama Desk Awards,

and is now published by Samuel French and receiving productions across the world; and *Bat Boy: The Musical*, which won Lucille Lortel, Richard Rodgers, and Outer Critics Circle awards for Best Off-Broadway Musical and has received 500+ productions worldwide. Other TV credits include *The Daily Show*, SyFy's *Defiance*, Disney Channel's *Johnny and the Sprites*, and PBS's *Make 'Em Laugh*. Larry has also composed and/or arranged for Cirque Du Soleil, the Hollywood Bowl, and the Harvard University Pops Orchestra. A proud graduate of Harvard with a degree in anthropology and a master's in composition from USC, Larry teaches master classes at Harvard, Berklee, the Dramatists Guild Fellows program, and elsewhere. Upcoming projects include *Huzzah!,* an epic romance set at a Renaissance Fair, which will be workshopped at Williamstown Theatre Festival this summer; *Life of the Party,* which began as an opera commission for LaGuardia School of the Performing Arts; and the film musical adaptation of *Heathers.* Larry and Nell live in New York with their 3-year-old daughter Persephone, a percussionist who insists she requires no lessons, just more pots and pans.



CHRISTOPHER LIBERTINO

An award-winning composer and polymath, Christopher Libertino is best known for his fifty-odd scores for film, television, and theater. Whenever possible Christopher adds his musical voice to film projects that highlight important social issues. These films include *Speak* (starring Kristen Stewart and Steve Zahn, Sundance 2004), *Broken Heart Land*, *Off the Grid: Life on the Mesa*, *Americana*, *Shook* (directed by Melanie Williams Oram, Harvard '91), *Repetition Compulsion* (directed by Ellie Lee, Harvard '92), and *The Wormhole* (2002 winner of the Student Academy Award). As a singer/songwriter/guitarist Christopher has released three EPs and one full-length album, *Traveller*. He made his signature atmospheric guitar playing available to other composers by releasing the sampling library entitled *Alien Guitars.* Through this project, Christopher's guitar playing can be heard in projects as diverse as Annie Lennox's *Bare* and the score for *28 Days Later*. Other completed projects include the design and fabrication of The Codex, a unique custom electric guitar; *Schism*, a CD of spoken-word poetry with sound design; altered book art; collages (both analog and digital); *Art and Life*, a documentary about landscape artist Peter Fiore, and "Still," a music video from *Traveller*, both of which were directed by Christopher. Upcoming film scores include the dark drama *Her Composition*, currently on the international festival circuit and for which Christopher did double duty—as the composer of the underscore and of the original chamber music that is supposed to have been written by the main character, a fictitious composer. Christopher Libertino is currently finishing the score for *Growing Up Coy*, a feature-length documentary that will have its world premiere at the 2016 Human Rights Film Festival in New York.



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—Marie Puffer

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Boston Symphony Orchestra
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BEETHOVEN Symphony No. 9

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9:30–9:35 am	*Introduction*
9:35–10:35 am	JEREMY SURI, University of Texas
10:35–10:45 am	*Break*
10:45–11:45 am	CHRISTOPHER CHABRIS, Union College
11:45 am–12 pm	*Break*
12 pm–1 pm	THOMAS FORREST KELLY, Harvard University

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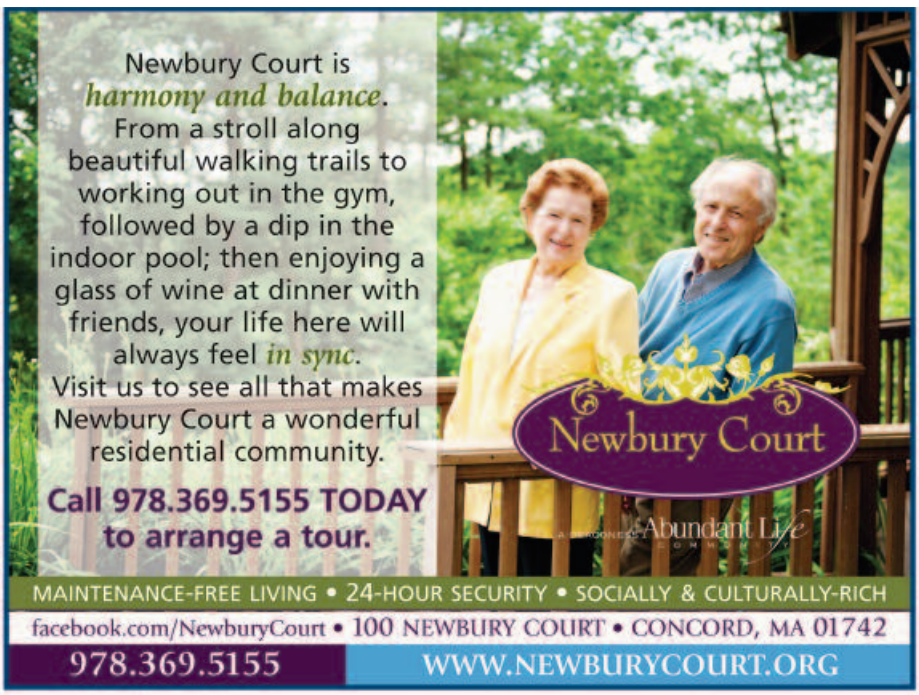
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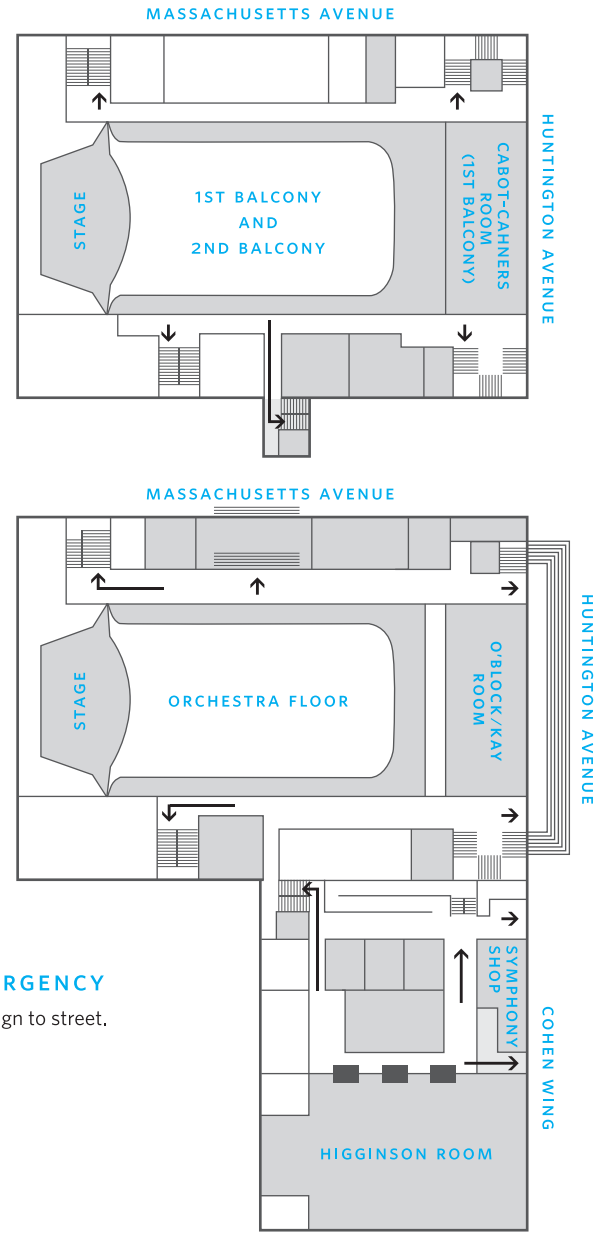
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday), until 8:30 on concert evenings, and for a half-hour past starting time for other events. In addition, the box office opens at least two hours prior to most Sunday performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket Prices (except for Film Night and "Raiders of the Lost Ark"): floor—$99, $70, $34; first balcony—$58, $49; second balcony $34, $24. For Film Night and "Raiders of the Lost Ark": floor—$120, $95, $60; first balcony—$72, $62; second balcony—$45, $36. For Group Sales of 20 or more and Event Planning, call (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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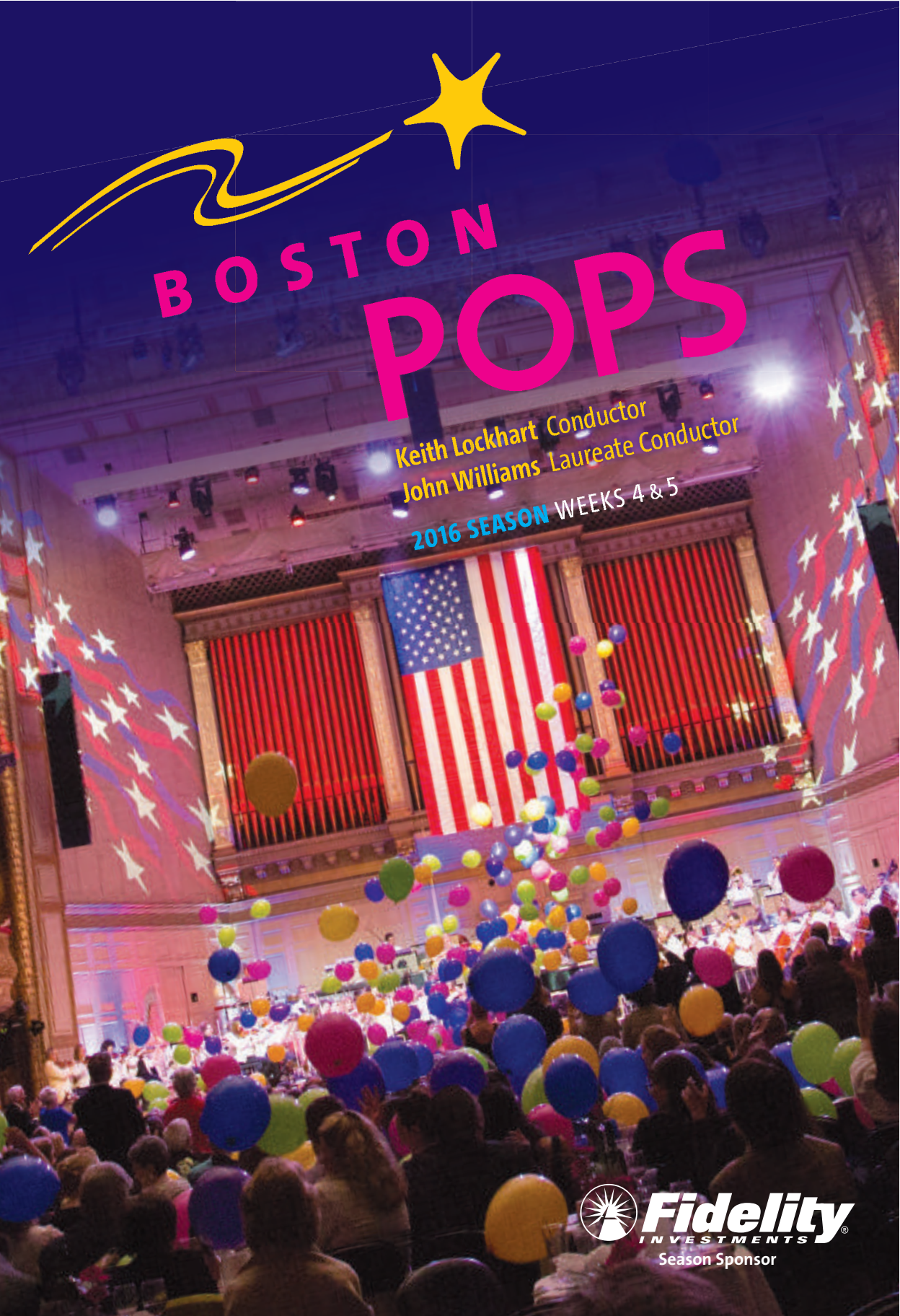
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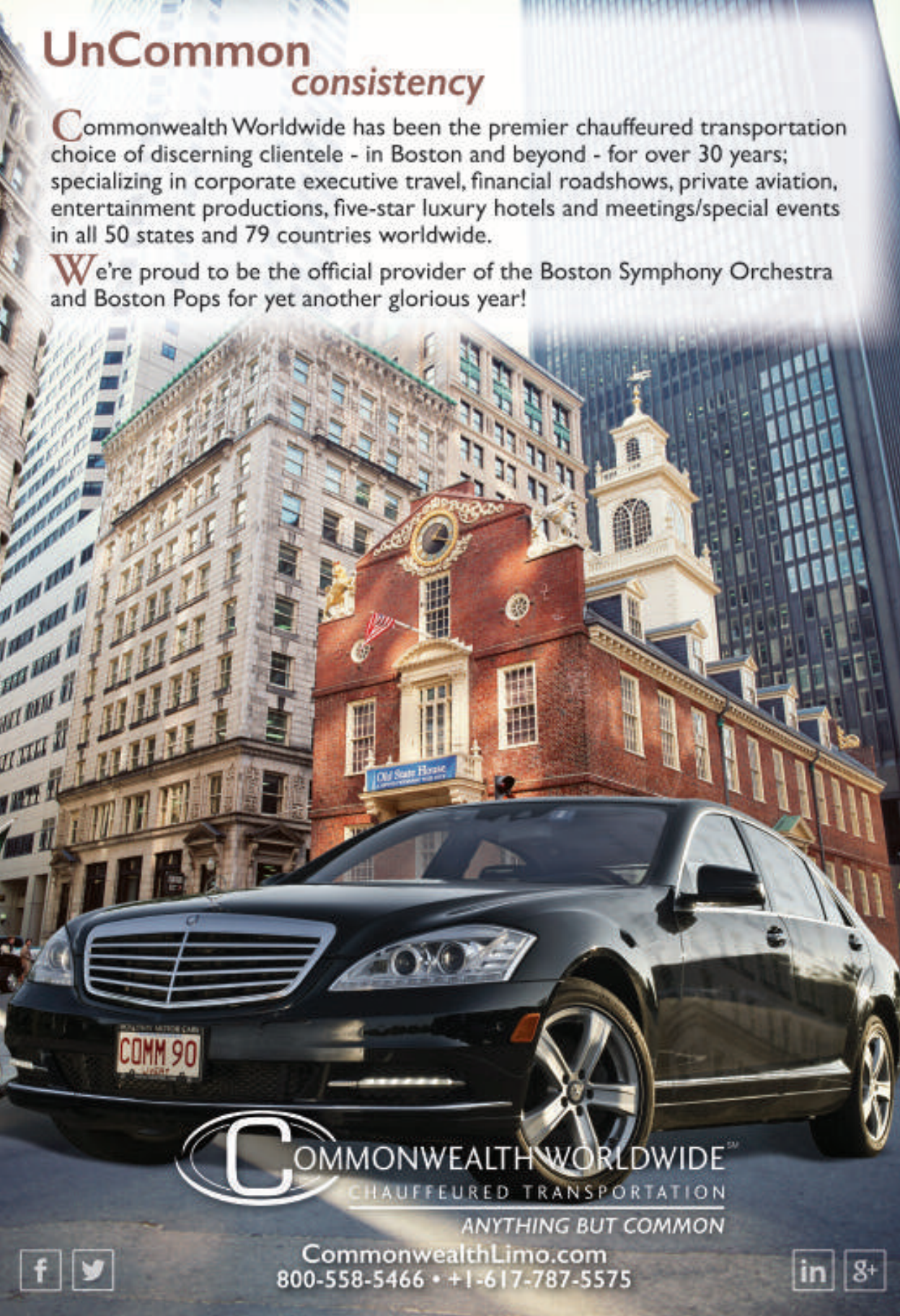
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor documenting the world premiere performance by the Boston Pops of Walter Piston's ballet, *The Incredible Flutist*, May 30, 1938, conducted by Arthur Fiedler
- display cases in the Brooke Corridor focusing on historic BSO performances of Shostakovich's music, and spotlighting the visit to America by a delegation of Soviet composers led by Shostakovich in November 1959, including a visit to Symphony Hall
- two display cases in the Huntington Avenue corridor focusing on BSO members of Russian and Eastern European descent, and the BSO's historic 1956 tour to the Soviet Union, the first visit by an American orchestra to Russia

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the appointment of Serge Koussevitzky as conductor of the BSO
- a display case, also in the first-balcony corridor, audience-right, spotlighting the Tanglewood Music Center, which was founded by Koussevitzky (as the Berkshire Music Center) in 1940 and celebrated its 75th anniversary this past summer
- a display case in the first-balcony corridor, audience-left, marking the 80th birthday this past September of BSO Music Director Laureate Seiji Ozawa
- three exhibit cases in the Cabot-Cahners Room highlighting collections of memorabilia—the Paul Cherkassky, Albert Sand, and Josef Zimbler collections—originally belonging to BSO members of Russian or Eastern European origin

TOP OF PAGE, LEFT TO RIGHT:

November 1959 photo of (from left) Russian-born BSO violinists Vladimir Resnikoff and Victor Manusevitch with Dmitri Shostakovich at Symphony Hall (photo by Ed Fitzgerald)

78rpm label for one of the BSO's recordings from its very first commercial session in 1917, the Prelude to Act III of Wagner's "Lohengrin" with Karl Muck conducting

Hans Weiner in costume as "The Incredible Flutist" (photographer unknown)





8 KEITH LOCKHART



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2015—was featured on national network television through 2013 and will be broadcast on CBS this year. Live webcasts of the 2014 and 2015 events garnered a cumulative 4 million viewers.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements. Initiated in 2015 and returning this year are "Pops on Demand" concerts, during which audience members can "choose the tunes" and vote on what Mr. Lockhart and the orchestra play, using a new interactive tool that tracks the results in real time.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

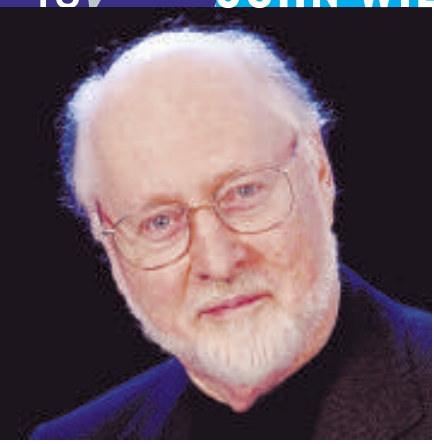
Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.





10 JOHN WILLIAMS



In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. Currently holding the title of George and Roberta Berry Boston Pops Conductor Laureate, he retired in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Force Awakens.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty

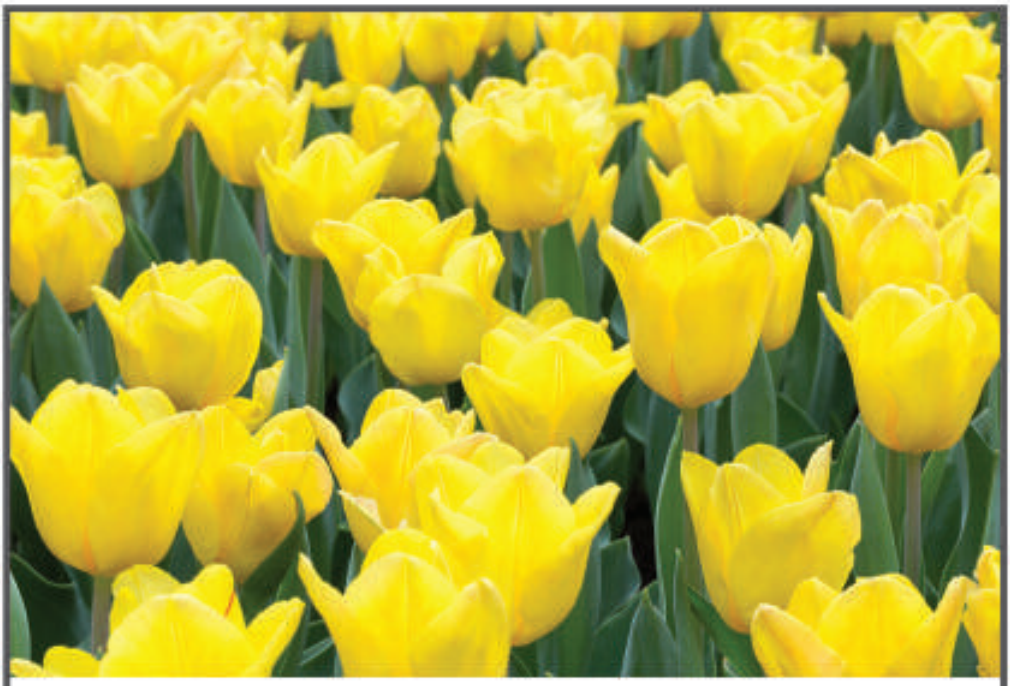
Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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ABOUT THE BOSTON POPS



In 2016 the Boston Pops, affectionately called "America's Orchestra," enters its 131st season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 22nd year at the helm of the orchestra, which is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler, and continuing through the innovations introduced by John Williams and the new-millennium Pops under Keith Lockhart. Season highlights include significant artist debuts, the return of audience favorites, and the kind of wide-ranging and compelling programs that have come to define the Boston Pops experience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

During the Opening Night concert of the 2015 season, Keith Lockhart was feted with a customized cake for his 20th anniversary as Boston Pops Conductor, joined onstage by the evening's special guest, Bernadette Peters.


BOSTON MUSIC HALL

PROMENADE CONCERTS.

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Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by, among many others, Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams, Boston Pops Conductor Laureate, leads annual Film Night concerts at Symphony Hall and Tanglewood. (right)

Having led more than 1,700 Boston Pops concerts in his 21-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 76 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



Opening the 2016 season, the versatile Seth MacFarlane, in his Boston Pops debut, joins Keith Lockhart and the Pops for selections from the Great American Songbook. The vivacious Tony award-winner Sutton Foster graces the Pops stage for the first time in an evening of song and dance. A true music legend, Darlene Love, is the featured guest for this year's "Gospel Night at Pops," always a spirited and inspirational evening. Another legendary musician, Beach Boys co-founder Brian Wilson, closes the season by filling Symphony Hall with *Pet Sounds*—an album that revolutionized pop music—in a cover-to-cover performance enhanced by the symphonic sounds of the Boston Pops.

During this season's "Pops on Demand: You Choose the Tunes" concerts, audience members are actually encouraged to use their mobile devices—to vote on what the orchestra will play next. When this innovation was rolled out in 2015, the real-time display of the results brought unprecedented audience enthusiasm. "The Golden Age of Broadway" features Broadway's "golden couple," Marin Mazzie and Jason Danieley, returning to Symphony Hall in two concerts of brilliant and beloved tunes from the Great White Way. Known for his dynamic roles in film, on stage, and on television, Mandy Patinkin—who last appeared with the Pops in Keith Lockhart's first Opening Night concert in 1995—returns for two performances of selections from his concert repertoire. This year's edition of "John Williams' Film Night," a perennial audience favorite, includes excerpts from his new score to *Star Wars: The Force Awakens*. Keith Lockhart is on the podium for a 35th anniversary screening of the 1981 blockbuster movie *Raiders of the Lost Ark*, leading the Pops in John Williams' unforgettable score.

Since beginning his tenure in 1995, Boston Pops Conductor Keith Lockhart has collaborated with more than 250 guest artists representing a virtual "who's who" of performers and pop culture icons.


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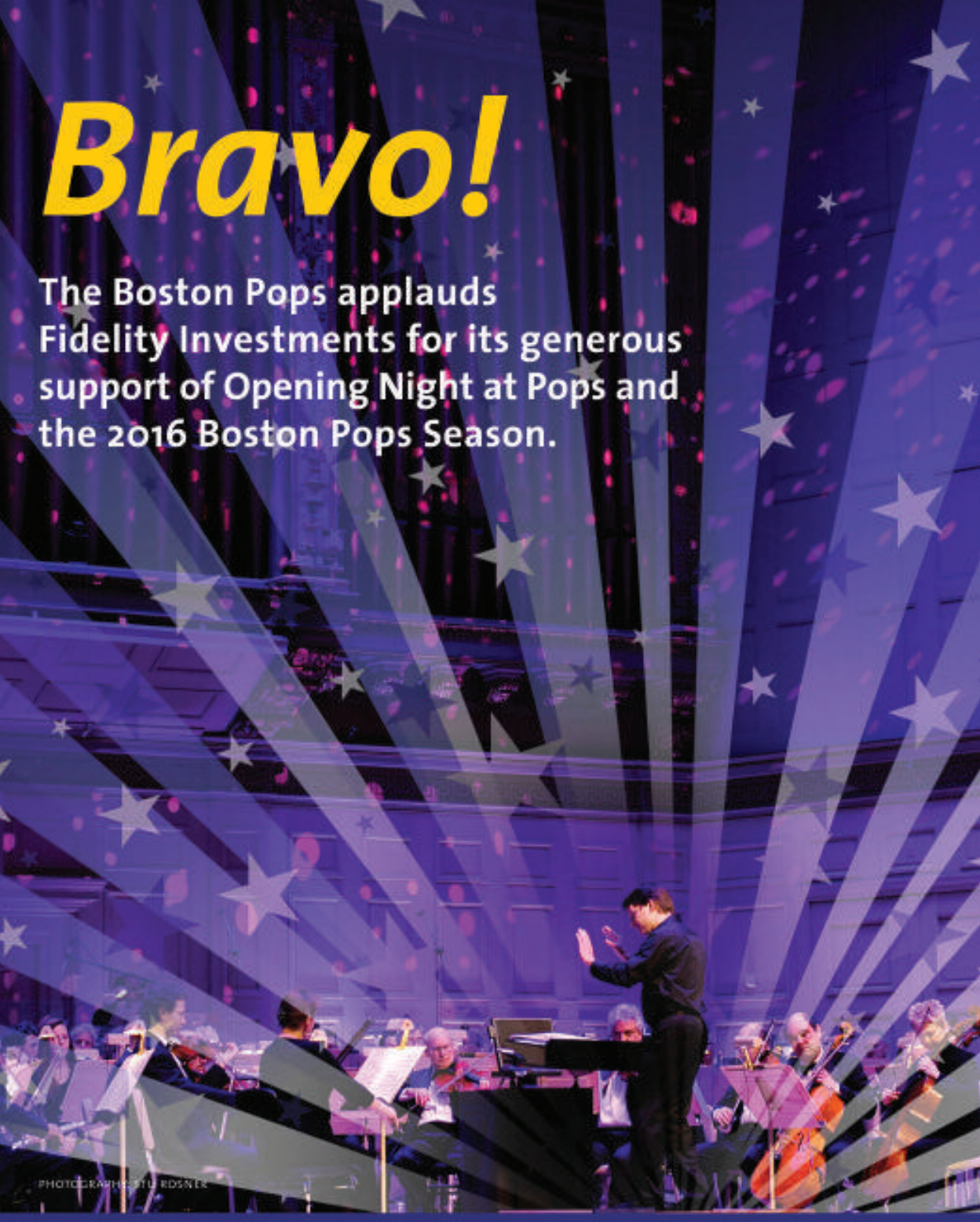


The 2016 season also brings a Gershwin Celebration, to include *Rhapsody in Blue* and some of the master composer's most familiar songs. The music of Gershwin Prize recipient Carole King is given the Pops treatment by Broadway's Liz Callaway and others in "Tapestry: The Carole King Songbook." Winners of the annual Fidelity Investments Young Artists Competition (for Massachusetts high schoolers) showcase their talents on the Symphony Hall stage. Keith Lockhart leads this year's classic rock tribute, which features Tom Scholz, celebrated guitarist of the band Boston, performing some of the group's greatest hits. The orchestra also pays tribute to three rock icons the music world lost this year: David Bowie, Eagles frontman Glenn Frey, and Prince.

New to this year's Pops lineup are two programs: "Dancing with a Twist" and "Puppets Take the Pops." Television shows like *Dancing with the Stars* and *So You Think You Can Dance* have brought this art form to an ever-increasing audience. Keith Lockhart and the Pops welcome performers from both of these shows, as well as vocalists from *American Idol*, in two concerts showcasing a wide spectrum of dance styles, from ballroom to contemporary. Although not the first time the orchestra has worked with puppets, this year's "Puppets Take the Pops" marks a new collaboration, with the University of Connecticut's acclaimed Puppet Arts Program. Original puppet creations will bring Prokofiev's *Peter and the Wolf* to life and will accompany a suite of works by noted American composer/arranger Leroy Anderson.

"The 2016 Boston Pops season is notable," comments Keith Lockhart, "not only for the scope of its offerings—encompassing the worlds of film music, Broadway, classic rock, Gospel, and American Songbook standards, to say nothing of puppetry and dance—but also for the amazing array of guests who will be joining us, some for the first time, others making a welcome return. We're also bringing back one of the most eagerly embraced innovations of recent years—'Pops on Demand,' which puts the audience in charge of programming part of a concert. As always, at the heart of every season, are the Boston Pops musicians, who bring their amazing talent to every style of music, from classical to rock, sometimes all in a single night!"

During the 2015 "Pops on Demand" concerts, "Dancing Queen" won the audience vote as favorite "Musical Guilty Pleasure," beating out "My Heart Will Go On" and "The Way We Were." Several concerts of the 2016 season feature this exciting interactive opportunity.



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Among Those Present: Taunton High School Music Department; Truro Central School



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TECH NIGHT AT POPS

Overture to *Russlan and Ludmilla* — Glinka

Three Dances from *Petruskha* — Stravinsky
Vytas Baksys, piano

First movement from Piano Concerto No. 1 — Tchaikovsky
JULIA CHA, MIT '18

INTERMISSION

Olympic Fanfare and Theme — Williams

The Jedi Steps and Finale from *Star Wars: The Force Awakens* — Williams

In Praise of MIT — Wilbur/Kahn-Gage

The Ringtone Cycle — Cumberland
Out of Battery Park—No Reception at the Ball—Has Anyone Seen My Charger?—Return of the Seven Ringtones

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Try out the test poll at intermission and music voting begins after intermission.

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Steinway and Sons Pianos, selected exclusively at Symphony Hall
The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.
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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

A NOTE FROM THE COMPOSER

In creating the character Indiana Jones, George Lucas and Steven Spielberg introduced an enduring and much loved figure into the pantheon of fictional movie heroes. *Raiders of the Lost Ark* was illuminated by the superb comedy-action performance of Harrison Ford and enlivened by the spirited direction of Steven Spielberg.

Speaking for myself, I must say that the experience of composing the music for this film, and for the subsequent installments in the series, was a very happy one, and offered me a wild and truly joyous ride.

I'm especially delighted that the magnificent Boston Pops Orchestra has agreed to perform the music this week in a live presentation of the movie.

I know I speak for everyone connected with the making of *Raiders* in saying that we are greatly honored by this event… and I hope that the audience will experience some measure of the joy and fun we did when making the film nearly thirty-five years ago.



John Williams

Raiders of the Lost Ark – Film with Orchestra produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson
Production Coordinator: Rob Stogsdill
Worldwide Representation: IMG Artists, LLC
Supervising Technical Director: Mike Runice
Technical Director: Chris Szuberla

Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service
Film Preparation for Concert Performance: Ramiro Belgardt
Technical Consultant: Laura Gibson
Sound Remixing for Concert Performance: Chace Audio by Deluxe
The score for *Raiders of the Lost Ark* has been adapted for live concert performance.
With special thanks to: Paramount Pictures, Lucasfilm Ltd, Steven Spielberg, Frank Marshall, John Williams, Alan Bergman, Howard Roffman, Chris Holm, Chip McLean, Darryl J. Franklin, Dan Butler, Pat Woods and Mark Graham.

Friday evening, June 3, 2016, at 8 | Saturday afternoon, June 4, 2016, at 3
Saturday evening, June 4, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

New Balance Foundation is proud to support the Boston Pops as a BSO Business Partner.

Raiders of the Lost Ark–Film with Orchestra

There will be one intermission, approximately one hour into the film.

PARAMOUNT PICTURES Presents
A LUCASFILM LTD Production
A STEVEN SPIELBERG Film

RAIDERS OF THE LOST ARK

Starring HARRISON FORD
KAREN ALLEN
PAUL FREEMAN
RONALD LACEY
JOHN RHYS-DAVIES
DENHOLM ELLIOTT





Program continues on page 27.

This program is a presentation of the complete film "Raiders of the Lost Ark" with a live performance of the film's entire score, including music played by the orchestra during the end credits.

Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

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Music by
JOHN WILLIAMS

Executive Producers
GEORGE LUCAS and
HOWARD KAZANJIAN

Screenplay by
LAWRENCE KASDAN

Story by
GEORGE LUCAS and
PHILIP KAUFMAN

Produced by
FRANK MARSHALL

Directed by
STEVEN SPIELBERG

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For the Boston Pops:
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (June 3): HBS Reunions–Class of 1951, 1956, 1961; Timberlane Regional Middle School; Emmanuel College Alumni; Brandeis University Alumni; Simmons College Alumnae; Harvard University Outings & Innings; Bentley University Alumni; Epping Middle School Band and Chorus; Notre Dame Club of Boston; Winnacunnet High School; Harvard Medical School Alumni Reunion; Show of the Month Club

Among Those Present (June 4 matinee): North Reading High; Mt. Ararat Middle School; North Cumberland Middle School Band; Raytheon Co.; Quashnet Elementary School

Among Those Present (June 4 evening): Harvard University Outings & Innings; Brown University Class of 1963; MIT Activities Committee

Tuesday evening, June 7, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

2016 FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION AT THE BOSTON POPS

Overture to *Russlan and Ludmilla* — Glinka

Blue Danube Waltzes — Strauss

Presenting

FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION WINNERS

First movement (Allegro maestoso—Quasi adagio) from Piano Concerto No. 1 in E-flat — Liszt
AMIR SIRAJ
Brookline High School

All the Things You Are — Kern-Elliott/White
THEO CURTIN, jazz guitar
Peabody Veterans Memorial High School

Scherzo-Tarantelle — Wieniawski-Gilson
CLARA GARRIGA, violin
Sharon High School

We Are The Light — DeHerdt-Hollenbeck
ISABELLA ROSE MALONEY DEHERDT, singer/songwriter and guitar
Northfield Mount Hermon School

INTERMISSION

Special thanks to the Fidelity Investments Young Artists Competition coaches: Melissa Ferrick, *Berklee College of Music* | Victor Rosenbaum, *New England Conservatory* | Mark White, *Berklee College of Music* | Peter Zazofsky, *Boston University College of Fine Arts*

The Boston Pops and Fidelity Investments gratefully acknowledge the Fidelity Investments Young Artists Competition judges: Jared Bowen, *WGBH* | Dennis Duquette | Pat Hollenbeck, *Boston Pops Esplanade Orchestra* | Steven Karidoyanes, *Plymouth Philharmonic, New England Conservatory Youth Symphony* | Renese King, *Berklee College of Music* | Peter Mansfield, *The Boston Conservatory* | Francisco Noya, *Berklee College of Music, Rhode Island Philharmonic* | Margo Saulnier, *Northeastern University* | Chris Voss, *WCRB.*

Presenting

MANDY PATINKIN
ADAM BEN-DAVID, pianist

Selections to be announced from the stage



Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: Newcomb Tours; Montrose School


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KEITH LOCKHART conducting

Wednesday evening, June 8, 2016, at 8

PRESIDENTS AT POPS

Overture to *Russlan and Ludmilla* — Glinka

A Tribute to Thomas Stemberg

The Jedi Steps & Finale from *Star Wars: The Force Awakens* — Williams

INTERMISSION

Presenting

MANDY PATINKIN
ADAM BEN-DAVID, pianist

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Thursday evening, June 9, 2016, at 8

MICHAEL KRAJEWSKI conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Eaton Vance Corp. is proud to support the Boston Pops as a BSO Business Partner.

TAPESTRY: The Carole King Songbook
with
LIZ CALLAWAY, ALLISON BLACKWELL, and BRYCE RYNESS, vocalists

Tapestry Medley	King-Holmes
Stevie Wonder Medley	arr. Holmes
I Say A Little Prayer LIZ CALLAWAY	Bacharach-Berens
My Love	McCartney-Nelson
Paul Simon in Concert	Simon-Prechel

INTERMISSION



Beautiful MS. CALLAWAY, ALLISON BLACKWELL, and BRYCE RYNESS	King-Harrison/Prechel
It's Too Late MS. CALLAWAY, with MS. BLACKWELL and MR. RYNESS	King/Stern-Shoup
Up on the Roof MR. RYNESS, with MS. CALLAWAY and MS. BLACKWELL	King/Goffin-Rassen/Shoup
The Locomotion MS. BLACKWELL, with MS. CALLAWAY and MR. RYNESS	King/Goffin-Davis
One Fine Day MS. CALLAWAY, with MS. BLACKWELL and MR. RYNESS	King/Goffin-Harrison/Berens
Will You Still Love Me Tomorrow MS. CALLAWAY and MR. RYNESS	King/Goffin-Rassen
It's Going to Take Some Time This Time MS. CALLAWAY, with MS. BLACKWELL and MR. RYNESS	King/Stern-Wills
Carole King Medley Go Away Little Girl—Take Good Care of My Baby—Hi-De-Ho— I'm Into Something Good—Chains MR. RYNESS, with MS. CALLAWAY and MS. BLACKWELL	King/Goffin-Snapp
Carole King Trio Home Again—Been to Canaan—So Far Away MS. CALLAWAY, MS. BLACKWELL, and MR. RYNESS	King-Loud/Shoup
Natural Woman MS. BLACKWELL, with MS. CALLAWAY and MR. RYNESS	King/Wexler/Goffin-Shoup
You've Got A Friend MS. CALLAWAY, MS. BLACKWELL, and MR. RYNESS	King-Loud/Prechel

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: KSP Financial; Funtastic Getaways; Central Catholic High School

Friday evening, June 10, 2016, at 8

MICHAEL KRAJEWSKI conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur J. Hurley Company, Inc., is proud to support the Boston Pops as a BSO Business Partner.

TAPESTRY: The Carole King Songbook
with
LIZ CALLAWAY, ALLISON BLACKWELL, and BRYCE RYNESS, vocalists

Tapestry Medley	King-Holmes
Stevie Wonder Medley	arr. Holmes
I Say A Little Prayer LIZ CALLAWAY	Bacharach-Berens
My Love	McCartney-Nelson
Paul Simon in Concert	Simon-Prechel

INTERMISSION



Beautiful MS. CALLAWAY, ALLISON BLACKWELL, and BRYCE RYNESS	King-Harrison/Prechel
It's Too Late MS. CALLAWAY, with MS. BLACKWELL and MR. RYNESS	King/Stern-Shoup
Up on the Roof MR. RYNESS, with MS. CALLAWAY and MS. BLACKWELL	King/Goffin-Rassen/Shoup
The Locomotion MS. BLACKWELL, with MS. CALLAWAY and MR. RYNESS	King/Goffin-Davis
One Fine Day MS. CALLAWAY, with MS. BLACKWELL and MR. RYNESS	King/Goffin-Harrison/Berens
Will You Still Love Me Tomorrow MS. CALLAWAY and MR. RYNESS	King/Goffin-Rassen
It's Going to Take Some Time This Time MS. CALLAWAY, with MS. BLACKWELL and MR. RYNESS	King/Stern-Wills
Carole King Medley Go Away Little Girl—Take Good Care of My Baby—Hi-De-Ho— I'm Into Something Good—Chains MR. RYNESS, with MS. CALLAWAY and MS. BLACKWELL	King/Goffin-Snapp
Carole King Trio Home Again—Been to Canaan—So Far Away MS. CALLAWAY, MS. BLACKWELL, and MR. RYNESS	King-Loud/Shoup
Natural Woman MS. BLACKWELL, with MS. CALLAWAY and MR. RYNESS	King/Wexler/Goffin-Shoup
You've Got A Friend MS. CALLAWAY, MS. BLACKWELL, and MR. RYNESS	King-Loud/Prechel

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Hyde Park AARP #4561; Institute of Real Estate Management

Saturday evening, June 11, 2016, at 8

CHARLES FLOYD conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

GOSPEL NIGHT

America the Beautiful	Ward/Bates-Dragon
Triumphal March from *Aida*	Verdi
Overture to *La forza del destino*	Verdi
Song for World Peace	Williams

INTERMISSION

Presenting

DARLENE LOVE

Selections to be announced from the stage

INTERMISSION



Presenting

THE BOSTON POPS GOSPEL CHOIR

Brother Dennis L. Slaughter, Artistic Director | Norris V. Welch, Choir Manager
Jerome Kyles and Dennis Montgomery, keyboards
Wayne Pittman, bass | Sean Skeete, drums

Psalm 117	Bynum-Floyd
I Can't Tell It All SUZANNE BUELL and LORI MAYS-HARPER	Rhone-Floyd
Thy Will Be Done JEROME KYLES	Deas-Floyd
It's Time IDA KAMRARA and CAROLYN SAXON	Franklin-Floyd
Zion Rejoice AYEESHA LANE	Houghton-Floyd

Special thanks to Sharon Molden and Mildred Walker

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: Good Times Travel



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JULY 20 PICTURES AT AN EXHIBITION

IN COLLABORATION WITH THE ISABELLA STEWART GARDNER MUSEUM,
PEGGY FOGELMAN, DIRECTOR
FEATURING "PICTURES AT AN EXHIBITION" (MUSSORGSKY)

JULY 27 VERDI AND VALKYRIES

WITH JANE EAGLEN, SOPRANO
BACK BAY CHORALE
FEATURING THE NEW ENGLAND PREMIERE OF THE 1869 "LIBERA ME" (VERDI)
AND SCENES FROM THE RING OF THE NIBELUNG (WAGNER)
WITH ONE CITY CHOIR, NORTH END MUSIC AND PERFORMING ARTS CENTER

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GOSPEL MUSIC: A SOCIAL THEORY OF ITS OWN

Since the dawn of human existence, there have been questions about who we are as a species and our purpose in life. Religions do their share to address these questions, as do institutions of learning and our family/community supports. Writers of gospel music, since its beginning a century ago, have also worked to address existential questions. Just as there is no shortage of theories about human existence and human behavior, there is no shortage of songwriters who have worked—and continue to work—to develop, through song, their answers. Pondering the 'whos,' 'whats,' 'whens,' 'wheres,' and 'hows' of life has been one of humankind's greatest passions. Using gospel music to ponder who we are as believers and our purpose with God (or His purpose with us) is the quest of many gospel writers. With the countless social theories that exist, the notion of a social theory—to explain behavior—is commonplace. Similarly, the many gospel songs that we sing also help to explain and promote good relational behavior.

A theory that was developed and published in 1998 by renowned psychiatrist William Glasser goes a long way to help explain why gospel musicians continue to write and sing. Glasser's *Choice Theory* was not developed with music, singers, or religion in its focus; in fact, it has no religious connections. It was largely developed to emphasize that throughout our lives, we make choices. Some of the choices that we make are helpful and healthy in our human relationships, and other choices are harmful and destructive to our relationships. How a theory about relationships can be superimposed on gospel singers' behaviors is the focus of this brief essay.

Glasser begins by detailing the five needs that humans genetically possess: survival, love (belonging), freedom, fun, and power. According to Glasser, all mammals possess the four needs of survival, love (belonging), freedom, and fun. He then posits that the need for power is uniquely human. He goes on to explain that our quest to fill any of our needs must be measured; he is especially cautious about the need for power. The need for power, as he suggests, causes fights on the micro-scale, and international wars on the macro-scale.

As the theory goes, we each have each of the five needs, and we make choices in our lives to satisfy them. Further, we make choices to satisfy one need over the other when we are faced with a situation where one need dominates at the expense of others.

Choice Theory's *needs* are a focal point for practicing Christianity. And the needs find themselves present in the language of most gospel songs. Interestingly, Choice Theory pushes against the notion of external controls. External controls suggest that one *does not* have a choice because the external force is making the demands. In gospel music, we find that the internal force, our faith, drives the behaviors that we *choose*.

To be clear, our survival, our love (belonging), our freedom, our fun, and our power, are all connected to a faith walk. Belief that through God all things are possible is a driving force for experiencing each of the *needs*.

Certainly, there are those who feel that gospel singers engage in a purely entertaining artistic activity that has no other qualities. I would guess that many gospel singers would answer, in their own terms, that they are singing of the good news of Christ's survival, love, freedom, power, and fun. Further, they might explain that through Christ, they are able to survive, love, be free, be powerful, and have fun.

Beyond what might feel like a trite force-fit of a social theory to an art form, is the remainder of the Choice Theory work. Glasser posits that all of our behavior is chosen and that our behaviors have an impact on our relationships with others. The following represents Glasser's seven *helping/caring* habits, which build and support relationships, and the seven *deadly/destructive* habits that tear relationships apart.

Our faith walks, beyond singing songs, reciting prayers, and attending religious services, require that we do our best work to build relationships to make the world a better place. Thus, when we practice these habits—*caring* or *deadly*—we perfect them. So if we want to live good lives beyond the singing, it is important that we sing the songs to remind us of the survival, love, freedom, fun, and power that we have through our relationships with each other and with God.

RELATIONSHIPS AND OUR HABITS

SEVEN CARING HABITS

1. Supporting
2. Encouraging
3. Listening
4. Accepting
5. Trusting
6. Respecting
7. Negotiating differences

SEVEN DEADLY HABITS

1. Criticizing
2. Blaming
3. Complaining
4. Nagging
5. Threatening
6. Punishing
7. Bribing, rewarding to control

Here are key phrases from songs on tonight's program. The songs' lyrics reflect the needs of survival, love, freedom, power, and fun:

Psalm 117—Praise the Lord all ye nations, for His merciful kindness; His grace toward us, and the truth and the light endureth forever. We were made to praise the Lord. With my whole heart, I will bless Him. With my spirit, I will thank Him, With my soul I will say "Praise The Lord." (*love, power, freedom, survival*)

I Can't Tell It All—Lately I've been thinking about God's goodness. Lately I've been thinking about His mercy. I've been trying to tell everybody all of the good things He's done for me. But I found out: He's been so good to me that I just can't tell it all. (*love, power, freedom, survival*)



Thy Will Be Done—Thy way, O Lord, not mine. Thy will be done, not mine. Since Thou for me didst bleed. And now doth intercede each day I simply plead: Thy will be done. (*love, power, freedom, survival*)

It's Time—Every time I step out independently, God, I fail. So here we are broken, so glad that You destroyed the veil. Condemnation is all gone, humbled before Your throne, You say this is where I belong that I've been patient for so long. For destiny and victory to finally collide, There's no sound sweeter than when God says "It's Time." (*love, power, freedom, fun*)

Zion Rejoice—Shout O Zion. Give God glory. He is worthy of the praise. Sing Hallelujah. Let the church exalt His name. Magnify Him in this place. Glory Hallelujah, Zion Rejoice. (*love, power, freedom*)

—Dennis L. Slaughter, *EdM. DLP (Bro. Dennis)*

Charles Floyd has led more than twenty "Gospel Night at Pops" concerts.

2015 YOUNG ARTISTS COMPETITION WINNERS



Boston Guzheng Ensemble

Lexington High School
Brookline High School
Belmont High School



Katie Scholl

Wellesley High School



Joe Weydt

Boston Latin School

DEFINING MOMENTS

THE 2015 WINNERS PERFORMED WITH THE BOSTON POPS ON JUNE 2, 2015.



Music has the power to transform young lives. We congratulate the 2015 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people.

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BOSTON POPS

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Program Book Re-Use Initiative

The Boston Pops is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the Boston Pops greener!

Symphony Hall



BENJAMIN WRIGHT



A former member of the Kennedy Center Opera House Orchestra and of the Chicago Symphony, Benjamin Wright joined the Boston Symphony trumpet section in July 2002 and became second trumpet in 2010. While a student in Cleveland, he won the International Trumpet Guild and National Trumpet competitions, as well as the Cleveland Institute of Music Concerto Competition, and was awarded the Bernard Adelstein Prize for trumpet performance upon graduating. Mr. Wright has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. This week he makes his debut as a soloist with the Boston Pops Orchestra. In 2006 he performed as guest principal trumpet with the San Francisco Symphony in Mahler's Eighth Symphony. From 2006 to 2009 he was acting assistant principal trumpet of the BSO and Boston Pops. He has given master classes at the Manhattan School of Music and Interlochen Center for the Arts, and has been a faculty member for Bar Harbor Brass and the National Orchestral Institute. He is on the faculty of the New England Conservatory, the Tanglewood Music Center, and the Boston Conservatory.

MICHAEL MARTIN



A native of Marietta, Georgia, Michael Martin joined the trumpet section of the Boston Symphony and the Boston Pops as fourth/utility trumpet in October 2010; he occupies the Ford H. Cooper Chair in the BSO's trumpet section. Mr. Martin attended Northwestern University, where he received his bachelor's and master's degrees in trumpet performance studying with Barbara Butler and Charles Geyer. He was a Tanglewood Music Center Fellow in 2006 and 2008, receiving the Roger Voisin Trumpet Award both summers. A champion of new music, he has performed with the contemporary music groups eighth blackbird and the Pacifica Quartet, as well as with members of the Chicago Symphony as part of their "MusicNow" series. Also an award-winning composer, he studied composition at Northwestern University and orchestration at the University of Chicago. He composed *Wizard* for his BSO colleague Ben Wright. Besides being the first brass player in twenty-five years to win the Northwestern University Concerto Competition, he was the winner in 2006 of the National Trumpet Competition in Washington, D.C., subsequently being invited to perform at the Kennedy Center representing Northwestern University as part of "The Conservatory Project," an initiative aimed at highlighting the nation's

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BOSTON POPS

What do classic rock, ballroom dancing, George Gershwin, Indiana Jones, and Brian Wilson all have in common? None other than the Boston Pops this season at Symphony Hall. And just like every year, this Pops season features performances unlike any other entertainment option today. Something else unites the wide array of Broadway, Gospel, Jazz, and light classical favorites that the Pops perform each year—a group of devoted music fans who have made it all possible for decades, the Friends of the Boston Pops.

Every $1 in ticket sales must be matched with an additional $1 in contributed support to cover the BSO's annual expenses, and the Friends help bridge that gap with their donations. Friends memberships, which start at just $100, help keep "America's Orchestra" accessible to millions each year.

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most distinguished collegiate musicians. A devoted teacher, he has taught students ranging from age ten to twenty-four, in middle and high school concert and marching band programs around the country. Before joining the BSO, he performed with numerous orchestras worldwide, and also enjoyed a freelance career playing with such diverse ensembles and artists as Sufjan Stevens, the Burning River Brass, and the Still Swingin' Big Band of Atlanta, Georgia. Mr. Martin is also co-artistic director of the National Brass Symposium.

JULIA CHA



Julia Cha was born in Seoul, Korea, in January 1997 and began playing piano at age five. At age eight, she placed in her first national competition, Korean Eumag ChunChu Concours. After the family moved to New York City, she entered Manhattan School of Music (MSM) Preparatory Division at age nine, where she was a student of Natela Mchedlishvili. Throughout her high school years, she was the lead pianist of Stuyvesant High School's 150-member Concert Chorus. During her fourth year, she performed in a piano trio coached by Jonathan Strasser, conductor of the MSM Philharmonic Orchestra. Following her 2014 graduation from MSM Preparatory, she entered Massachusetts Institute of Technology, where she is studying neuroscience. She is currently studying piano with David Deveau. Ms. Cha has won prizes at the 2011 Chopin International Piano Competition, 2011 New York Music Competition, 2012 American Fine Arts Festival, 2013 International Concerto Competition, and 2013-14 MSM Chamber Music





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Competition. She has also received the 2013-14 Max Reger Foundation of America Endeavor Music Award, 2014-15 MIT Emerson Piano Scholarship, and 2015-16 MIT Emerson Piano Fellowship. Guest soloist with the Stuyvesant String Orchestra in 2013, she also performed at several Stuyvesant High School graduations. At Manhattan School of Music, she gave solo recitals in 2011, 2012, and 2014, and she has performed at New York City's Weill Recital Hall (Carnegie Hall) and Merkin Concert Hall (Kaufman Music Center), MIT's Killian Hall, and Warner Concert Hall (Oberlin Conservatory). Classical piano is the greatest passion in her life, and she considers it a privilege to convey to an audience the struggles, triumphs, and grandeur built into music.

2016 FIDELITY INVESTMENTS YOUNG ARTISTS COMPETITION WINNERS

Sixteen-year-old pianist **Amir Siraj** is a junior at Brookline High School (Brookline, MA), who has performed with orchestras including the New England Philharmonic, the Quincy Symphony Orchestra, and the Metrowest Symphony Orchestra, and prestigious organizations including the Harvard Musical Association and the American Liszt Society. In 2015 he was selected as one of the twenty-four young pianists from around the world to compete in the inaugural Cliburn International Junior Piano Competition. Amir is also a current Lang Lang International Music Foundation Young Scholar, a three-time prize-winner at the Steinway Society of Massachusetts Piano Competition, a first prize-winner at the New England Piano Teachers Association Ruth Davidson Competition, two-time first prize-winner at the Music Teachers National Association's Massachusetts division, and five-time first prize-winner at the Massachusetts Music Teachers Association Bay State Contest. This year, he was selected as a National YoungArts Foundation Winner. Amir studies privately with Helena Vesterman, takes Advanced Piano Seminar with A. Ramón Rivera at the New England Conservatory Preparatory School, and has taken master classes with Peter Serkin, Douglas Humpherys, Hung-Kuan Chen, and Meng-Chieh Liu.

An eighteen-year-old senior at Peabody Veterans Memorial High School (Peabody, MA), **Theo Curtin** won several awards at an early age for his watercolors shown at the Topsfield Fair. After discovering the music of the Beatles, he asked for a guitar for his ninth birthday and hasn't picked up a paintbrush since. His musical interests have evolved through the years from classic rock to progressive rock to jazz. He began studying with Ed O'Brien, and by age twelve was—despite the initial misgivings of his mother—performing at local clubs as the lead guitarist in a local rock band. At his high school, he performed with the school jazz band, concert band, and marching band, and won an award for Outstanding Soloist at the 2014 Music in the Parks competition. He attended the Berklee Five-Week Summer Performance Program in 2015 on a full scholarship and was a member of the City Music All-Star jazz combo. A member of the North Shore Jazz All-Stars, he was in the Northeastern District Jazz Band for three years. This summer brings a performance at the Newport Jazz Festival as a member of the Massachusetts All-State Jazz Band. Planning to study jazz performance in college, Theo is considering several scholarship offers. His other interests include weightlifting, history, and politics.

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Clara Garriga is a sixteen-year-old sophomore at Sharon High School (Sharon, MA). Born in Barcelona, Spain, to an American mother and Catalan father, Clara started studying violin at age three. Until last fall, she studied at IEA Oriol Martorell School for the Arts in Barcelona. Clara has received several music awards as a soloist and with chamber ensembles. In fall 2015, Clara began studying at the New England Conservatory (NEC), where she is mentored by Kyoko Horowitz. She is currently a member of the Youth Philharmonic Orchestra, led by David Loebel, and participates in NEC quartet and trio ensembles. Her trio has participated in a "Lessons for Life" master class led by Benjamin Zander and recently received first prize in the 2016 MA-ASTA Competition. Also an accomplished piano student under the guidance of Leslie Amper, Clara was accepted to the Heifetz International Music Institute and the Walnut Hill School for the Arts. Later this year, she will attend the Meadowmount School of Music summer program under Jan Mark Sloman. Fluent in Catalan, English, and Spanish, Clara enjoys—aside from music—reading, running, dancing, and yoga.

Isabella DeHerdt is a seventeen-year-old junior at Northfield Mount Hermon (NMH) School in Gill, MA, located in the foothills of the Berkshires. She has studied music since age five, including violin and piano, with her first loves being guitar composition and singing. A member of the NMH Concert Choir, Select Women's Ensemble, and lead vocalist for the NMH Stage Band (under the direction of Sheila Heffernon and Ron Smith), Isabella currently takes private voice lessons from Karen Hager and studies classical guitar and composition with her mentor, Joseph Marcello. For eight years, Isabella attended the Institute for the Musical Arts Rock and Roll Camp for Girls under the direction of June Millington. At age eleven, Isabella started the band Kalliope Jones. This all-girl rock trio has produced two CDs and performed at Wolf Trap National Park for the Performing Arts, Falcon Ridge Folk Festival Main Stage, Club Passim, and The Center for Arts in Natick, among others. They also performed the national anthem and halftime show for the WNBA Connecticut Sun at the Mohegan Sun Arena. Isabella wishes to thank her teachers and mentors, the Boston Pops, and Fidelity Investments for this wonderful opportunity.

MANDY PATINKIN



Brigitte LaCombe

Mandy Patinkin has carved out a varied career including theater, the concert stage, film, television, and as a recording artist. He won a Tony Award for his 1980 Broadway debut as Che in Andrew Lloyd Webber's *Evita*, and was nominated in 1984 for his starring role as George in the Pulitzer Prize-winning musical *Sunday in the Park with George*. Mandy's other stage credits include *Compulsion*, *Paradise Found*, *The Tempest*, *Enemy of the People*, *The Wild Party*, *Falsettos*, *The Secret Garden*, *The Winter's Tale*, *The Knife*, *Leave It to Beaver Is Dead*, *Rebel Women*, *Hamlet*, *Trelawney of the 'Wells,' The Shadow Box*, *The Split*, *Savages*, and *Henry IV, Part I.* Since beginning his concert career in 1989 at Joseph Papp's Public Theater in New York City, he has toured his various solo concerts across North America, to London's West End, through Australia and New Zealand, as well as on Broadway and Off-Broadway. In 1997 he played a sold-out Broadway engagement of *Mandy Patinkin in Concert*, with all profits benefiting five charitable


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organizations, and on his 1999 tour, he went to the lobby after each concert, soliciting patrons' donations for PAX, a gun safety organization, and Doctors Without Borders, in response to both the Columbine shooting and the Bosnian War. He has also created collaborations with artists including opera superstar Nathan Gunn in *An Evening with Mandy Patinkin & Nathan Gunn*; with his dear friend Patti LuPone in *An Evening with Patti LuPone and Mandy Patinkin*, which has toured since 2007 and played Broadway in 2012; *Bridges*, a concert with musicians from various countries in the Middle East; and, most recently, *The Last Two People on Earth: An Apocalyptic Vaudeville*, with the performance artist Taylor Mac, directed by Susan Stroman. Mandy Patinkin's feature film credits include *Wish I Was Here*, *The Wind Rises*, *Everybody's Hero*, *The Choking Man*, *Pinero*, *The Adventures of Elmo in Grouchland*, *Lulu on the Bridge*, *Men with Guns*, *The Princess Bride*, *Yentl*, *The Music of Chance*, *Daniel*, *Ragtime*, *Impromptu*, *The Doctor*, *Alien Nation*, *Dick Tracy*, *The House on Carroll Street*, *True Colors*, and *Maxie*. In television, Mandy won a 1995 Emmy Award for his performance in the CBS series "Chicago Hope," and starred in CBS's "Criminal Minds" and in Showtime's "Dead Like Me." He twice appeared on PBS's "Evening at Pops": under John Williams in 1989, and in 1995 for Keith Lockhart's inaugural concert as Boston Pops Conductor. Currently, he can be seen in Showtime's award-winning "Homeland" as CIA Agent Saul Berenson. His CBS Records releases include *Mandy Patinkin* and *Mandy Patinkin In Concert: Dress Casual*. On the Nonesuch label, he has recorded *Experiment*, *Oscar & Steve*, *Leonard Bernstein's New York*, *Kidults*, and *Mandy Patinkin Sings Sondheim*. His most personal project, *Mamaloshen*, a 1998 recording of traditional, classic, and contemporary songs sung entirely in Yiddish, won the Deutschen Schallplattenpreis (Germany's equivalent of the Grammy Award). Mandy Patinkin resides in New York City with his wife, actress and writer Kathryn Grody.

ADAM BEN-DAVID



Adam Ben-David (music director/pianist) has been active as an arranger, music director, conductor, and pianist on Broadway for the past twenty years. His credits include *The Book of Mormon*, *Jersey Boys*, *Spring Awakening*, *Wicked*, *High Fidelity*, *The Light In The Piazza*, *Bombay Dreams*, *Aida*, and *Once Upon a Mattress*. Adam has accompanied numerous artists in concert including Kelli O'Hara, Jarrod Spector, James Taylor, Patti LuPone, and Megan Hilty. He is a graduate of the Juilliard School.

MICHAEL KRAJEWSKI


Michael Tammaro

Known for his entertaining programs and clever humor, Michael Krajewski is a much sought-after conductor of symphonic pops. He is music director of The Philly Pops and Principal Pops Conductor of the Houston, Atlanta, and Jacksonville symphonies. As a guest conductor, he has performed with the Cleveland Orchestra and Philadelphia Orchestra; the Boston Pops and Cincinnati Pops; the San Francisco, Baltimore, Detroit, Indianapolis, Seattle, Dallas, St. Louis, Pittsburgh, and National symphony orchestras, and numerous other orchestras across the United States. In Canada he has led Ottawa's National Arts Centre Orchestra, the Toronto Symphony Orchestra, Calgary Philharmonic, and the Edmonton, Winnipeg, and Kitchener-Waterloo symphonies. Other international appearances include performances in Dublin and Belfast with the Ulster Orchestra, as well as performances with the Hong Kong Philharmonic, Malaysian Philharmonic Orchestra, the Iceland Symphony Orchestra, and Spain's Bilbao Symphony Orchestra. Michael Krajewski is the conductor of the video "Silver Screen Serenade" with violinist Jenny Oaks Baker, which aired worldwide on BYU Broadcasting. He has led the Houston Symphony on two holiday albums: *Glad Tidings* and *Christmas Festival*. In 2016 he is conducting his original "Carole King Songbook" program all over North America. His other collaborative programs have included such artists as flutist James Galway, mezzo-soprano Marilyn Horne, pianist Alicia de Larrocha, guitarist Angel Romero, and pop artists Jason Alexander, Roberta Flack, Judy Collins, Art Garfunkel, Wynonna Judd, Kenny Loggins, Ben Folds, Doc Severinsen, Patti Austin, Sandi Patty,



Ann Hampton Callaway, Chicago, the Preservation Hall Jazz Band, the Chieftains, Pink Martini, Rockapella, Cirque de la Symphonie, Classical Mystery Tour, Big Bad Voodoo Daddy, and the Midtown Men. With degrees from Wayne State University in Detroit and the University of Cincinnati College-Conservatory of Music, Michael Krajewski furthered his training at the Pierre Monteux Domaine School for Conductors. He was a Dorati Fellowship Conductor with the Detroit Symphony and later served as that orchestra's assistant conductor, resident conductor of the Florida Symphony, and for eleven years music director of the Modesto Symphony Orchestra. Michael Krajewski lives in Orlando, Florida, with his wife Darcy. When not conducting he enjoys travel, photography, and solving crossword puzzles.

LIZ CALLAWAY



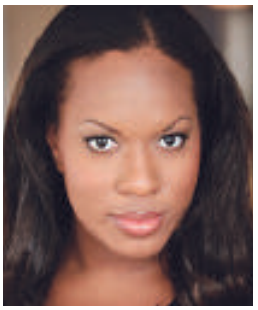
Tony nominee and Emmy winner Liz Callaway made her Broadway debut in Stephen Sondheim's *Merrily We Roll Along*. She has gone on to star in *Baby* (Tony nomination), *Miss Saigon*, *The Look of Love*, *The Three Musketeers*, and for five years appeared as Grizabella in *Cats*. Off-Broadway appearances include *The Spitfire Grill* (Drama Desk nomination), *Marry Me a Little*, and *Brownstone*. Other New York appearances include the legendary *Follies in Concert* at Lincoln Center, *A Stephen Sondheim Evening*, and *Hair in Concert*. Liz Callaway sang the Academy Award-nominated song "Journey to the Past" in the animated feature *Anastasia*. Other film work includes Jasmine in the two *Aladdin* sequels, *The Swan Princess*, and *Beauty and the Beast*. Her extensive concert and symphony career has taken her to London, Paris, Iceland, Australia, China, and nearly every major city in the United States. She performs regularly with her sister Ann Hampton Callaway, as well as with composer Stephen Schwartz, and has had the great pleasure of singing with Jimmy Webb, Paul Williams, and the legendary Johnny Mathis. Her six solo recordings include *The Essential Liz Callaway*, *Passage of Time*, *The Beat Goes On*, *The Story Goes On: Liz Callaway On and Off- Broadway*, *Anywhere I Wander: Liz Callaway Sings Frank Loesser*, and her Christmas CD *Merry and Bright*, as well as two CDs with her sister Ann: *Sibling Revelry* and *Boom! Live at Birdland*. She has appeared on several occasions with the Boston Pops, most recently in May 2007. Visit www.lizcallaway.com for more information.

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ALLISON BLACKWELL



Allison Blackwell earned her master's in music at the Boston Conservatory. A singer with a versatile range from opera to gospel, she has been seen in such Broadway shows as *The Lion King*, *The Gershwin's Porgy and Bess,* and *A Night with Janis Joplin*. She has also performed with many orchestras, including the New York Philharmonic, St. Luke's Orchestra, Atlanta Symphony Orchestra, Houston Symphony Orchestra, and the Philly Pops. Ms. Blackwell has been seen across the nation in such roles as Fantine in *Les Misérables*, Dotty Moffett/Washing Machine in *Caroline, or Change* (San Francisco Bay Critics Circle Award, Best Supporting Actress), Sister Mary Hubert in *Nunsense*, Mrs. Segstrom in *A Little Night Music*, Sarah's Friend in *Ragtime*, and Sister Sophia in *The Sound of Music*. She appeared in the Emmy-winning *Sweeney Todd* starring Emma Thompson and Bryn Terfel, broadcast on PBS's *Live from Lincoln Center*.

BRYCE RYNESS



Originally from California, Bryce Ryness traded coasts in 2006 to pursue his Broadway dreams. Since making "the move," he has appeared on the Great White Way in *First Date*, *Leap of Faith*, the 2009 Tony Award-winning revival of *Hair* at the Hirschfeld Theater (for which he received a Drama Desk nomination for Best Featured Actor in a Musical), and *Legally Blonde* at the Palace. Most recently, he has been touring the country starring as Miss Trunchbull in the first national tour of *Matilda*, thrilling audiences and garnering critical praise for his unique interpretation of an extraordinary character. Off-Broadway Mr. Ryness has premiered/originated roles in Milburn/Vigoda's *Long Story Short* with Prospect Theater Company, *Fly By Night*, *See Rock City & Other Destinations, Around The World in 80 Days*, and *Crossing Brooklyn*. Outside New York City, he has originated roles in *Sleeping Beauty Wakes* (McCarter Theatre and La Jolla Playhouse), *Floyd Collins* (Los Angeles premiere), and *Cabaret* (Reprise Theater Co., Los Angeles). In 2006 he led the national touring company of *Rent*, playing Roger. With his band, Ryness, he has written and recorded two albums, available on iTunes. His film and television credits include *Tangled*, *Law & Order: SVU*, *Peter Pan Live!, It Could Be Worse*, *Political Animals*, *Just For Kicks*, *The Late Show*, and *The Tonight Show*. He has sung backup for international recording artists Josh Groban, Roger Daltrey, and Sarah Brightman. He supports World Vision, Invisible Children, and Trinity Grace Church. Bryce Ryness and his wife, Meredith, have three children and live in Washington Heights, New York. He is making his Boston Pops debut this week.



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CHARLES FLOYD



Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for more than twenty years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. The 2012 "Gospel Night" program featured the Boston premiere of his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

DARLENE LOVE



Through the years, Darlene Love continues to captivate audiences worldwide with her warm, gracious stage presence and superb performances. During this banner season, her new CD, *Introducing Darlene Love*, was released via Sony/Columbia/Wicked Cool Records to critical acclaim. Produced by fellow musician and longtime friend Steven Van Zandt, it features selections written for Darlene by Bruce Springsteen, Elvis Costello, Jimmy Webb, and many others (including two notable songs by Stevie himself). At the 2014 Academy Awards, Darlene sang her powerful acceptance speech on behalf of all of the performers in the film *Twenty Feet From Stardom*, which won Best Documentary Feature. As she raised the Oscar, the entire house stood with a cheering ovation led by the wildly applauding Bill Murray. A Grammy Award soon followed for the soundtrack of the film. Since the early sixties, as part of Phil Spector's "Wall of Sound" hit factory, this great lady has done it all… from major motion pictures like the highly successful *Lethal Weapon* series to Broadway hits like *Hairspray* and *Grease*. She even starred as herself in *Leader of the Pack*, credited as Broadway's first "jukebox musical." Darlene Love has appeared on numerous television programs, running the gamut from her weekly appearances on *Shindig* to a recent guest spot on the PBS special entitled *Women Who Rock*. An autobiographical film based on Darlene's book *My Name Is Love* is currently on the drawing board with a development deal from Oprah Winfrey. In the early years, Darlene's background vocals as lead singer for the Blossoms—who backed the Righteous Brothers, Dionne Warwick, Marvin Gaye, Frank Sinatra, and Elvis Presley (to name but a few)—set the stage for her emergence as a star in her own right. Her *Billboard*-charting hits include "He's A Rebel," "The Boy I'm Gonna Marry," "Wait 'Til My Bobby Gets Home," "He's Sure the Boy I Love," and the holiday classic "Christmas (Baby Please Come Home)," a song that she performed annually with Paul Shaffer and the CBS Symphony Orchestra on *The Late Show With David Letterman* for some 29 years until Letterman's retirement. Darlene Love received her industry's highest award when Better Midler, a great fan of her work, inducted her into the Rock and Roll Hall of Fame. During the celebration, the two ladies enjoyed performing "He's A Rebel" together. As part of the festivities, Darlene also sang "He's A Fine, Fine Boy" backed by another distinguished fan, Bruce Springsteen. *Rolling Stone Magazine* has proclaimed Darlene Love to be "one of the greatest singers of all time" and that certainly rings true, but perhaps Paul Shaffer says it even more concisely: "Darlene Love is rock 'n' roll!"

GOSPEL NIGHT SOLOISTS



A lifelong performer, **Suzanne Buell** has been an early childhood teacher certified by Kindermusik International for over ten years. She attended Boston Conservatory as a voice major and piano minor. Suzanne has taught private voice lessons in Gilroy, California, and is a former recording artist for Stax records. For the last five years she has been Administrative Coordinator for the Threshold Singers of Indian Hill Music in Littleton, Massachusetts. Her extensive recording experience includes recording commercials and arranging background vocals for various artists. Her CD, *Tell the World*, was released in 2001. Suzanne is one of three lead vocalists for

JP and Friends, a professional band in the Boston Metro West area, showcasing a wide array of music, including blues, R&B, pop, and funk.



Born in Augusta, Georgia, and raised in Brooklyn, New York, **Lori Mays-Harper** was exposed to every genre of music over the years; gospel especially intrigued her. Raised in the church, she loved to hear her mother sing solos and lead with various local groups. As a teenager, Lori was baptized and her life changed forever. Dedicating her life to the church and the Lord, she joined the Institutional Church of God in Christ, home of the world-renowned Institutional Radio Choir. Lori honed her vocal skills by singing with the youth choir and recording with various local recording artists. In 1986 she recorded "Behold" with the late Joyce Taylor. Lori has opened for such gospel greats as Richard Smallwood, Walter Hawkins, Tramaine Hawkins, and countless others.



Jerome Kyles, Assistant Professor at Berklee School of Music, comes from a background in classical opera, jazz, and musical theater, as well as inspirational and gospel music. He is an instrumentalist, also into vocal accompaniment. "I remember going on tour in the Bahamas at the age of ten with a gospel group, thinking how cool it was to be on the road, and not knowing what else I would want to do. But at every stage of my musical growth there was always an obstacle, like a person who said I wasn't good enough. I always thought of it as a challenge, like, 'Oh, I'm not good enough? Well, I'll show you.' After we're done learning all we can, technically, about a piece—and certainly we'll never exhaust all there is to know about vocal production—we can't forget to sing, to get up there, have a great time, and perform the piece. I tell my students, 'Take every opportunity to share, and possibly to change people's ideas about life through your voice.'"



A featured vocalist at both Gospel Night at Pops and Holiday Pops, **Ida Kamrara** can be heard on Just 4 Praize's CD, *Joy Divine*. Ms. Kamrara performs with the Boston Community Choir, NEC Millennium Choir, Harlem Gospel Choir, and in Langston Hughes' play *Black Nativity*. She has appeared on both local and national television, and was honored to be selected for Gospel Music of America's New Artist Showcase. Her desire is to touch hearts with her voice. She is grateful to her family, conductor Charles Floyd, Dr. Dennis Slaughter—and especially Norris Welch—for being so supportive of her musical journey.



Carolyn Saxon (Soprano) Bway/National Tours/NY Theatre: *The Civil War*, *Bring In Da Noise, Bring In Da Funk*, *Hair*, *Purlie*, *Can-Can*, "Linda Eder: The Christmas Concert," *Timmy the Great* | Film: *Sweet Lowdown*, *Small Time Crooks*, *Curse of the Jade Scorpion* (Woody Allen, dir.) | Regional: North Shore Music Theatre, Connecticut Repertory, Papermill Playhouse, Studio Arena, Actors Theater of Louisville, Weston Playhouse, Forestburg Playhouse, Artpark, MusicalFare | Other: Carnegie Hall, Indianapolis Symphony, Boston Community Choir, NEC Millennium Choir, and Sharing a New Song. Love to Jamie and thanks be to God!



Ayeesha Lane has been singing since the age of eight, only at the encouragement of her grandmother Lorena. For over thirty years, she has been a member of the historic Myrtle Baptist Church in West Newton, MA, where she currently serves as the Praise and Worship leader. She has worked in the nonprofit sector locally, regionally, and nationally for more than twenty years. Ayeesha has been a member of the Boston Pops Gospel Choir since 1993.



Since the first Gospel Night at Pops in 1993, **Sharon Molden** has appeared as a lead vocalist and member of the Boston Pops Gospel Choir, both at Symphony Hall and on the Esplanade. She has been featured in eleven Holiday Pops concerts and appeared in a 1996 concert taped for PBS's *Evening At Pops*, along with guest artists Patti LaBelle and Edwin Hawkins. Sharon has also been a featured artist for the Stonehill College Nakamichi Concert Series, and was a choral cast member in the 2016 SpeakEasy production of *Violet*. She has travelled extensively in the United States and throughout the world sharing her vocal talents and gifts. A native of Dallas, Texas, Sharon Molden is an active member and vocalist at the Messiah Baptist Church in Brockton, Massachusetts. She sings in numerous choirs throughout New England, and can be heard in numerous public and private venues with the Joyful Voices of Inspiration Gospel Choir and other local groups. A gifted speaker, singer, and spirited exhorter, she is enjoying retirement from federal service after 37 years of exemplary public service.



Mildred E. Walker has been a member of the Boston Pops Gospel Choir for sixteen years. She is the former Director of Music and Accompanist for the Protestant Worship Service at the Hanscom Air Force Base Chapel and a principal cast member of the National Center for Afro-American Artists' production of Langston Hughes' *Black Nativity*. Mildred has performed with such artists as Diana Ross, Patti LaBelle, Donald Lawrence, Richard Smallwood, Kurt Carr, and Barry Manilow. Currently a member of the Music and Arts Ministry at the Concord Baptist Church in Milton, Massachusetts, she has also performed at the Jazzaar Jazz Family Concerts in Aarau, Switzerland.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the twenty-second time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.



THE BOSTON POPS GOSPEL CHOIR

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Betsy Clifford
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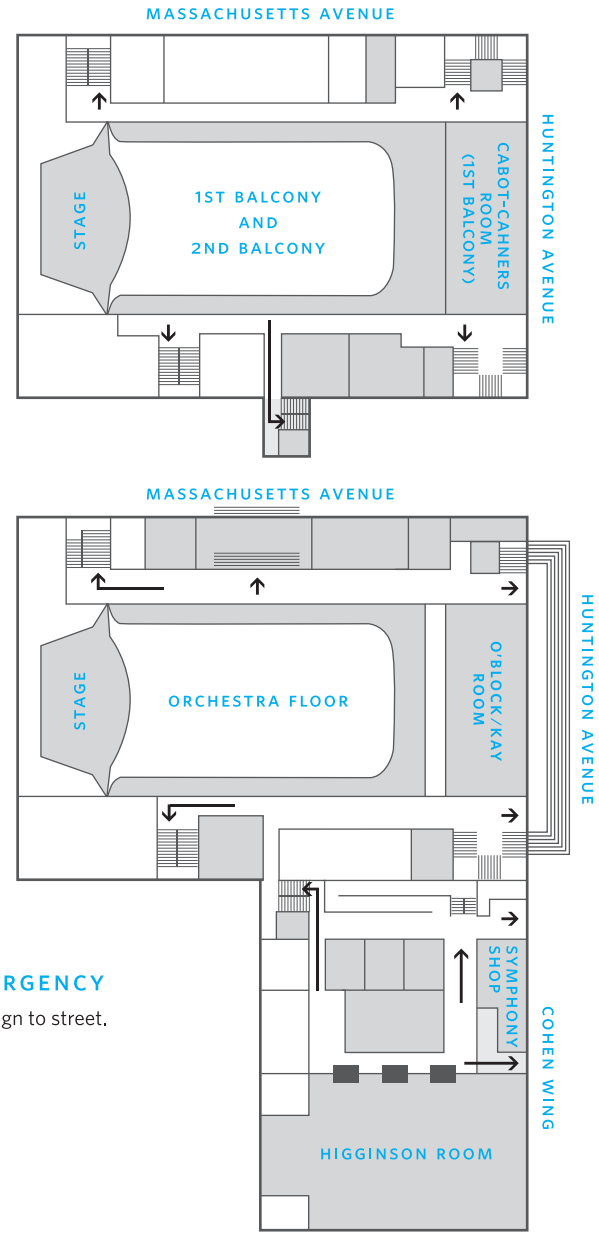
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

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In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

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First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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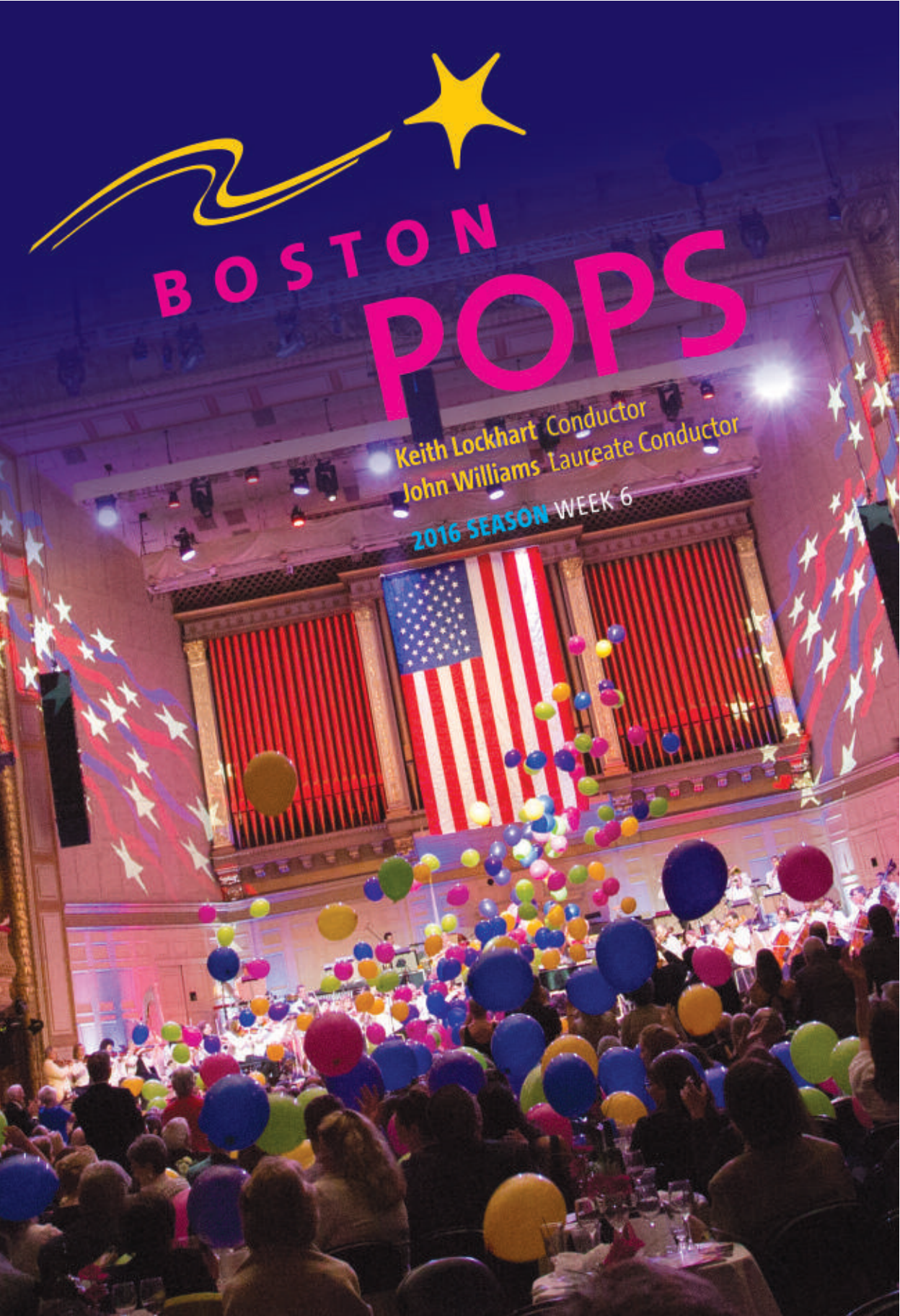
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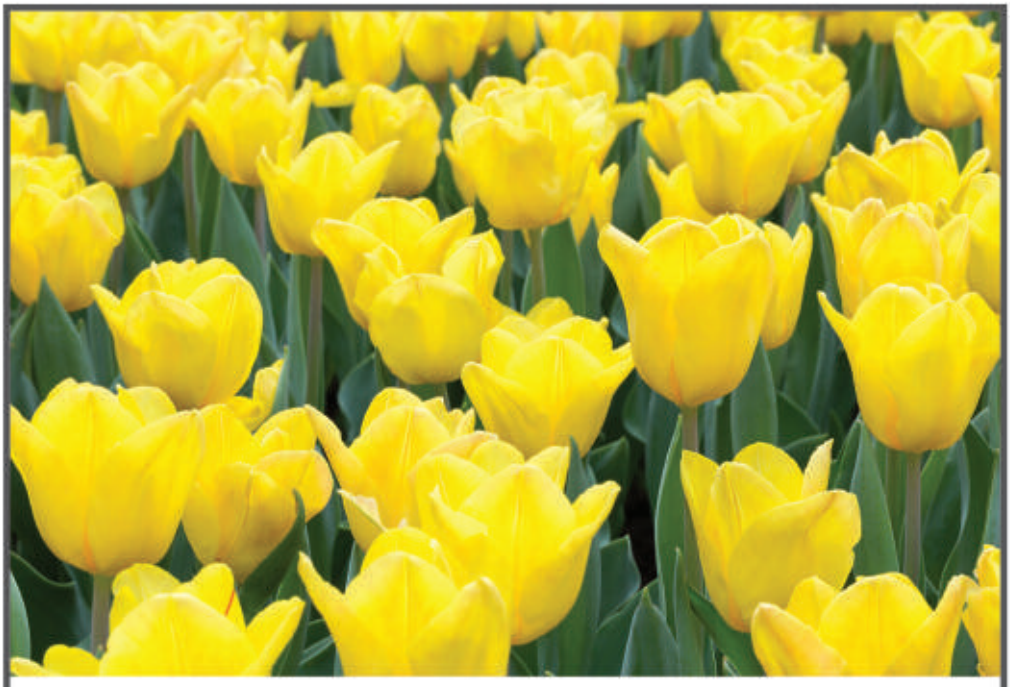
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document the rich history of the BSO and the Boston Pops—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor documenting the world premiere performance by the Boston Pops of Walter Piston's ballet, *The Incredible Flutist*, May 30, 1938, conducted by Arthur Fiedler
- display cases in the Brooke Corridor focusing on historic BSO performances of Shostakovich's music, and spotlighting the visit to America by a delegation of Soviet composers led by Shostakovich in November 1959, including a visit to Symphony Hall
- two display cases in the Huntington Avenue corridor focusing on BSO members of Russian and Eastern European descent, and the BSO's historic 1956 tour to the Soviet Union, the first visit by an American orchestra to Russia

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the appointment of Serge Koussevitzky as conductor of the BSO
- a display case, also in the first-balcony corridor, audience-right, spotlighting the Tanglewood Music Center, which was founded by Koussevitzky (as the Berkshire Music Center) in 1940 and celebrated its 75th anniversary this past summer
- a display case in the first-balcony corridor, audience-left, marking the 80th birthday this past September of BSO Music Director Laureate Seiji Ozawa
- three exhibit cases in the Cabot-Cahners Room highlighting collections of memorabilia—the Paul Cherkassky, Albert Sand, and Josef Zimbler collections—originally belonging to BSO members of Russian or Eastern European origin

TOP OF PAGE, LEFT TO RIGHT:

November 1959 photo of (from left) Russian-born BSO violinists Vladimir Resnikoff and Victor Manusevitch with Dmitri Shostakovich at Symphony Hall (photo by Ed Fitzgerald)

78rpm label for one of the BSO's recordings from its very first commercial session in 1917, the Prelude to Act III of Wagner's "Lohengrin" with Karl Muck conducting

Hans Weiner in costume as "The Incredible Flutist" (photographer unknown)





8 KEITH LOCKHART



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,700 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of approximately 500,000 in 2015—was featured on national network television through 2013 and will be broadcast on CBS this year. Live webcasts of the 2014 and 2015 events garnered a cumulative 4 million viewers.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand exclusive arrangements. Initiated in 2015 and returning this year are "Pops on Demand" concerts, during which audience members can "choose the tunes" and vote on what Mr. Lockhart and the orchestra play, using a new interactive tool that tracks the results in real time.

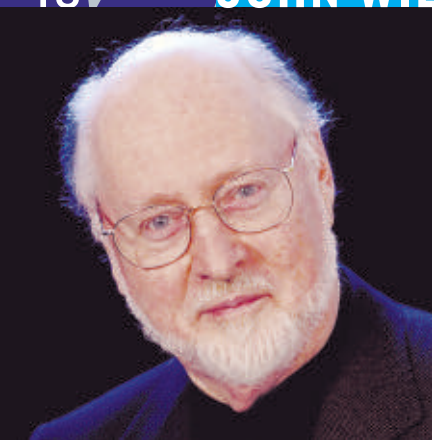
With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. Currently holding the title of George and Roberta Berry Boston Pops Conductor Laureate, he retired in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Force Awakens.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty

Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-two Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.


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Nancy Bracken*
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Bonnie Bewick*
James Cooke*
Catherine French*
Jason Horowitz*
Ala Jojatu*

SECOND VIOLINS

Julianne Lee
Nicole Monahan
Ronan Lefkowitz
Jennie Shames*
Vyacheslav Uritsky*
Valeria Vilker Kuchment*°
Tatiana Dimitriades*
Si-Jing Huang*
Victor Romanul*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Yuncong Zhang*

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Michael Zaretsky
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Rachel Fagerburg*
Kazuko Matsusaka+
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ABOUT THE BOSTON POPS



In 2016 the Boston Pops, affectionately called "America's Orchestra," enters its 131st season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 22nd year at the helm of the orchestra, which is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler, and continuing through the innovations introduced by John Williams and the new-millennium Pops under Keith Lockhart. Season highlights include significant artist debuts, the return of audience favorites, and the kind of wide-ranging and compelling programs that have come to define the Boston Pops experience.

It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Fours years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

During the Opening Night concert of the 2015 season, Keith Lockhart was feted with a customized cake for his 20th anniversary as Boston Pops Conductor, joined onstage by the evening's special guest, Bernadette Peters.


BOSTON MUSIC HALL

PROMENADE CONCERTS.

SUMMER SEASON.

PUBLISHED BY
Advertiser Publishing Co.,
105 Summer Street.

MONDAY, AUGUST 17, 1885.

NO. 32.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.



When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by, among many others, Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams, Boston Pops Conductor Laureate, leads annual Film Night concerts at Symphony Hall and Tanglewood. (right)

Having led more than 1,700 Boston Pops concerts in his 21-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 76 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings.



Opening the 2016 season, the versatile Seth MacFarlane, in his Boston Pops debut, joins Keith Lockhart and the Pops for selections from the Great American Songbook. The vivacious Tony award-winner Sutton Foster graces the Pops stage for the first time in an evening of song and dance. A true music legend, Darlene Love, is the featured guest for this year's "Gospel Night at Pops," always a spirited and inspirational evening. Another legendary musician, Beach Boys co-founder Brian Wilson, closes the season by filling Symphony Hall with *Pet Sounds*—an album that revolutionized pop music—in a cover-to-cover performance enhanced by the symphonic sounds of the Boston Pops.

During this season's "Pops on Demand: You Choose the Tunes" concerts, audience members are actually encouraged to use their mobile devices—to vote on what the orchestra will play next. When this innovation was rolled out in 2015, the real-time display of the results brought unprecedented audience enthusiasm. "The Golden Age of Broadway" features Broadway's "golden couple," Marin Mazzie and Jason Danieley, returning to Symphony Hall in two concerts of brilliant and beloved tunes from the Great White Way. Known for his dynamic roles in film, on stage, and on television, Mandy Patinkin—who last appeared with the Pops in Keith Lockhart's first Opening Night concert in 1995—returns for two performances of selections from his concert repertoire. This year's edition of "John Williams' Film Night," a perennial audience favorite, includes excerpts from his new score to *Star Wars: The Force Awakens*. Keith Lockhart is on the podium for a 35th anniversary screening of the 1981 blockbuster movie *Raiders of the Lost Ark*, leading the Pops in John Williams' unforgettable score.

Since beginning his tenure in 1995, Boston Pops Conductor Keith Lockhart has collaborated with more than 250 guest artists representing a virtual "who's who" of performers and pop culture icons.

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The 2016 season also brings a Gershwin Celebration, to include *Rhapsody in Blue* and some of the master composer's most familiar songs. The music of Gershwin Prize recipient Carole King is given the Pops treatment by Broadway's Liz Callaway and others in "Tapestry: The Carole King Songbook." Winners of the annual Fidelity Investments Young Artists Competition (for Massachusetts high schoolers) showcase their talents on the Symphony Hall stage. Keith Lockhart leads this year's classic rock tribute, which features Tom Scholz, celebrated guitarist of the band Boston, performing some of the group's greatest hits. The orchestra also pays tribute to three rock icons the music world lost this year: David Bowie, Eagles frontman Glenn Frey, and Prince.

New to this year's Pops lineup are two programs: "Dancing with a Twist" and "Puppets Take the Pops." Television shows like *Dancing with the Stars* and *So You Think You Can Dance* have brought this art form to an ever-increasing audience. Keith Lockhart and the Pops welcome performers from both of these shows, as well as vocalists from *American Idol*, in two concerts showcasing a wide spectrum of dance styles, from ballroom to contemporary. Although not the first time the orchestra has worked with puppets, this year's "Puppets Take the Pops" marks a new collaboration, with the University of Connecticut's acclaimed Puppet Arts Program. Original puppet creations will bring Prokofiev's *Peter and the Wolf* to life and will accompany a suite of works by noted American composer/arranger Leroy Anderson.

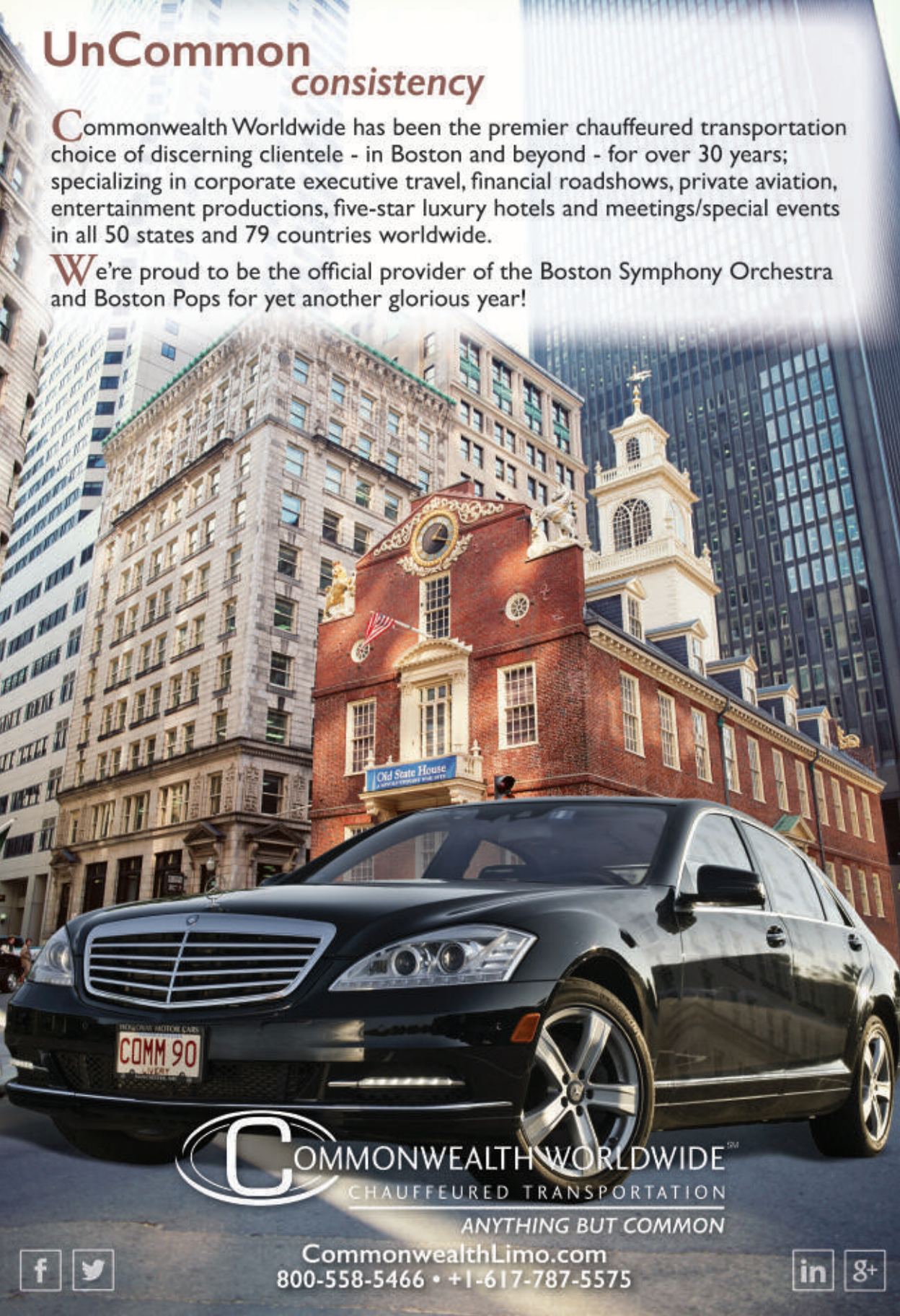
"The 2016 Boston Pops season is notable," comments Keith Lockhart, "not only for the scope of its offerings—encompassing the worlds of film music, Broadway, classic rock, Gospel, and American Songbook standards, to say nothing of puppetry and dance—but also for the amazing array of guests who will be joining us, some for the first time, others making a welcome return. We're also bringing back one of the most eagerly embraced innovations of recent years—'Pops on Demand,' which puts the audience in charge of programming part of a concert. As always, at the heart of every season, are the Boston Pops musicians, who bring their amazing talent to every style of music, from classical to rock, sometimes all in a single night!"

During the 2015 "Pops on Demand" concerts, "Dancing Queen" won the audience vote as favorite "Musical Guilty Pleasure," beating out "My Heart Will Go On" and "The Way We Were." Several concerts of the 2016 season feature this exciting interactive opportunity.

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A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better… because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371,

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert, BSO Archives

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including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-05 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than con-

Architect's watercolor rendering of Symphony Hall prior to its construction, BSO Archives



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certs, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.



In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO and Boston Pops continue to carry forward into the world of tomorrow.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground, BSO Archives

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Tuesday evening, June 14, 2016, at 8

KEITH LOCKHART conducting

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Overture to *Russlan and Ludmilla* — Glinka

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.
Among Those Present: Briscoe Middle School

Wednesday evening, June 15, 2016, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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THE GOLDEN AGE OF BROADWAY

Marin Mazzie, Laura Osnes, Jason Danieley, and Justin Hopkins, vocalists
Tanglewood Festival Chorus, Lidiya Yankovskaya, Guest Chorus Conductor

Lawrence Goldberg, pianist

Oklahoma! (1943) — Rodgers/Hammerstein-Bennett

Soliloquy from *Carousel* (1945) — Rodgers/Hammerstein-Walker
JASON DANIELEY

There's No Business Like Show Business, from *Annie Get Your Gun* (1946) — Berlin-Besterman

Look to the Rainbow, from *Finian's Rainbow* (1947) — Lane/Harburg-Bennett/Walker
MARIN MAZZIE

Brigadoon/Almost Like Being in Love, from *Brigadoon* (1947) — Lerner/Loewe-Royal
LAURA OSNES and JUSTIN HOPKINS
and the TANGLEWOOD FESTIVAL CHORUS

Where Is the Life That Late I Led? from *Kiss Me, Kate* (1948) — Porter-Bennett
MR. DANIELEY

So In Love, from *Kiss Me, Kate* — Porter-Sebesky
MS. MAZZIE

Lost in the Stars, from *Lost in the Stars* (1949) — Weill/Anderson
MR. HOPKINS

I'm Gonna Wash That Man Right Outa My Hair, from *South Pacific* (1949) — Rodgers/Hammerstein-Bennett
MS. OSNES and Women of the TANGLEWOOD FESTIVAL CHORUS

Some Enchanted Evening, from *South Pacific* — Rodgers/Hammerstein-Bennett
MR. HOPKINS

Luck Be a Lady, from *Guys and Dolls* (1950) — Loesser/Ramin

Sit Down, You're Rockin' the Boat, from *Guys and Dolls* (1950) — Loesser/Cumberland
MR. DANIELEY and the TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

Shall We Dance? from *The King and I* (1951)	Rodgers/Hammerstein-Courage
We Kiss in a Shadow, from *The King and I* MS. OSNES and MR. HOPKINS	Rodgers/Hammerstein-Bennett
Hello, Young Lovers, from *The King and I* (1951) MS. MAZZIE	Rodgers/Hammerstein-Bennett
Hey, There, from *The Pajama Game* (1954) MR. DANIELEY	Adler/Ross-Walker
Whatever Lola Wants, from *Damn Yankees* (1955) MS. MAZZIE	Adler/Ross-Walker
Heart, from *Damn Yankees* TANGLEWOOD FESTIVAL CHORUS	Adler/Ross-Walker
I Could Have Danced All Night, from *My Fair Lady* (1956) MS. OSNES	Lerner/Loewe-Bennett
My Heart Is So Full of You, from *The Most Happy Fella* (1956) MS. OSNES and MR. HOPKINS	Loesser-Walker
Trouble, from *The Music Man* (1957) MR. DANIELEY and the TANGLEWOOD FESTIVAL CHORUS	Willson-Walker
Some People, from *Gypsy* (1959) MS. MAZZIE	Styne/Sondheim-Ramin/Ginzler
Everything's Coming Up Roses, from *Gypsy*	Styne/Sondheim-Ramin
The Sound of Music, from *The Sound of Music* (1959) MS. OSNES	Rodgers/Hammerstein-Bennett
Climb Ev'ry Mountain, from *The Sound of Music* ENSEMBLE	Rodgers/Hammerstein-Bennett

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: Castle Island Association; Brain Aneurysm Foundation; Harvard Macy Institute; Braintree Recreation Department; MIT Nuclear Science & Engineering; Groups Inc.; Boston College Class of 1964; OES Stargazers; Tri-County Technical College; North Hill

Thursday evening, June 16, 2016, at 8

KEITH LOCKHART conducting

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THE GOLDEN AGE OF BROADWAY

Marin Mazzie, Laura Osnes, Jason Danieley, and Justin Hopkins, vocalists
Tanglewood Festival Chorus, Lidiya Yankovskaya, Guest Chorus Conductor

Lawrence Goldberg, pianist

Oklahoma! (1943) — Rodgers/Hammerstein-Bennett

Soliloquy from *Carousel* (1945) — Rodgers/Hammerstein-Walker
JASON DANIELEY

There's No Business Like Show Business, from *Annie Get Your Gun* (1946) — Berlin-Besterman

Look to the Rainbow, from *Finian's Rainbow* (1947) — Lane/Harburg-Bennett/Walker
MARIN MAZZIE

Brigadoon/Almost Like Being in Love, from *Brigadoon* (1947) — Lerner/Loewe-Royal
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Hey, There, from *The Pajama Game* (1954) MR. DANIELEY	Adler/Ross-Walker
Whatever Lola Wants, from *Damn Yankees* (1955) MS. MAZZIE	Adler/Ross-Walker
Heart, from *Damn Yankees* TANGLEWOOD FESTIVAL CHORUS	Adler/Ross-Walker
I Could Have Danced All Night, from *My Fair Lady* (1956) MS. OSNES	Lerner/Loewe-Bennett
My Heart Is So Full of You, from *The Most Happy Fella* (1956) MS. OSNES and MR. HOPKINS	Loesser-Walker
Trouble, from *The Music Man* (1957) MR. DANIELEY and the TANGLEWOOD FESTIVAL CHORUS	Willson-Walker
Some People, from *Gypsy* (1959) MS. MAZZIE	Styne/Sondheim-Ramin/Ginzler
Everything's Coming Up Roses, from *Gypsy*	Styne/Sondheim-Ramin
The Sound of Music, from *The Sound of Music* (1959) MS. OSNES	Rodgers/Hammerstein-Bennett
Climb Ev'ry Mountain, from *The Sound of Music* ENSEMBLE	Rodgers/Hammerstein-Bennett

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Among Those Present: Scottish Rite Bodies Valley of Boston; ADL Alumni Association; Rotary Club of Providence; Cosmopolitan Travel; Barnstable Senior Center Travel Club; Melrose AAUW; Barrington Community School; Red Rose Travelers; MIT Sloan Executive Education; Canton Council on Aging; Travel Choice International; AARP, Chapter #207; Linden Ponds; Denure Tours; Brooksby Village; Show of the Month Club



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July 20 Pictures at an Exhibition

in collaboration with the Isabella Stewart Gardner Museum,
Peggy Fogelman, director
Featuring "Pictures at an Exhibition" (Mussorgsky)

July 27 Verdi and Valkyries

with Jane Eaglen, soprano
Back Bay Chorale
Featuring the New England premiere of the 1869 "Libera Me" (Verdi)
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AL JARDINE | vocals, guitar
BLONDIE CHAPLIN | vocals, guitar

PAUL VON MERTENS | music director, vocals, woodwinds

Billy Hinsche | vocals, keyboards • Gary Griffin | vocals, keyboards
Nick Walusko | vocals, guitar • Probyn Gregory | vocals, guitar, French horn, theremin
Nelson Bragg | vocals, percussion • Matt Jardine | vocals, guitar
Bob Lizik | bass guitar • Mike D'Amico | drums

Our Prayer / Heroes And Villains
California Girls
In My Room
Surfer Girl
Don't Worry Baby
Wake The World / Add Some Music
One Kind Of Love
Dance Dance Dance
Do It Again
I Get Around
Wild Honey
Sail On, Sailor

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PET SOUNDS IN CONCERT

Wouldn't It Be Nice
You Still Believe in Me
That's Not Me
Don't Talk
I'm Waiting for the Day
Let's Go Away for a While
Sloop John B
God Only Knows
I Know There's an Answer
Here Today
I Just Wasn't Made for These Times
Pet Sounds
Caroline, No
Good Vibrations

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Among Those Present (June 17): Harvard University Outings & Innings; Joseph Warren-Soley Lodge F. & A.M.; Marshfield Recreation Dept.; Brown Club of Rhode Island; Wilmington United Methodist Church; Intersystems-Lack & Cogan

Among Those Present (June 18): Northeastern University Alumni; Stonehill College Alumni Affairs Office; Renaissance Lodge/Sons of Italy

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MARIN MAZZIE



Critically acclaimed performer and three-time Tony Award nominee Marin Mazzie has been heard in many of the country's major symphony halls, as well as in cabaret and concert venues, and has starred in some of the most memorable musicals on the Broadway stage and London's West End. Recent Broadway credits include starring as Helen Sinclair in Woody Allen's *Bullets Over Broadway*, for which she received the Outer Critics Circle Award, and starring in *Next to Normal* opposite real-life husband Jason Danieley. She received Tony and Drama Desk nominations and an Outer Critics Circle Award for her performance as Lilli/Katharine in the hit revival of *Kiss Me, Kate*, subsequently receiving an Olivier Award nomination when she made her West End debut in the show. Other Broadway credits include *Enron*, *Monty Python's Spamalot* (also West End), *Ragtime* (Tony, Drama Desk, and Outer Critics nominations), *Passion* (Tony nomination), *Man of La Mancha*, *Into the Woods*, *Big River*, as well as *Out of This World* and *Kismet* (both at Encores!). Off-Broadway she has appeared in the recent revival of *Carrie* (Drama Desk and Lucille Lortel Award nominations), *The Vagina Monologues*, *The Trojan Women: A Love Story*, and *And the World Goes 'Round* (also appearing in the national tour). Marin's extensive concert career has taken her across the country from Carnegie Hall to the Hollywood Bowl. She has been seen with the New York Philharmonic in two of its PBS specials: *Sondheim: The Birthday Concert* and its "Live at Lincoln Center" performance of *Camelot* (Guenevere). Marin and her husband, Jason Danieley, have performed their cabaret concerts "He Said/She Said" and "Opposite You" at the Café Carlyle, Feinstein's at the Loews Regency, Lincoln Center's American Songbook series, Joe's Pub, the Cinegrill, and numerous other venues nationally. Marin recently received critical acclaim for her new solo show at 54 Below. On television she has appeared in *The Big C*, *Smash*, *Without a Trace*, *Still Standing*, *Numb3rs*, *Jake in Progress*, *Stacked*, and *Pryor Offenses*, on PBS "Great Performances" presentations of *Passion*, *My Favorite Broadway: The Leading Ladies*, and *My Favorite Broadway: The Love Songs*, *Ring Them Bells! A Kander & Ebb Celebration* ("Live from Lincoln Center"), and in the Boston Pops' tribute to Jerry Herman, on PBS's *Evening at Pops*. She also appeared on two of the Boston Pops Fourth of July televised celebrations and most recently appeared with the Pops at Symphony Hall in June 2012. Marin Mazzie holds an honorary doctorate from her alma mater, Western Michigan University, where there is a musical theater scholarship in her name.



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—Marie Puffer

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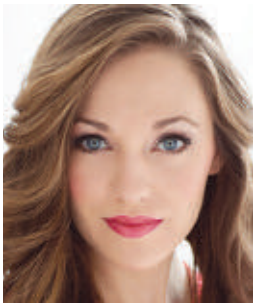
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LAURA OSNES



Laura Osnes most recently starred in the Broadway-bound musical *The Bandstand* at Paper Mill Playhouse. On Broadway, she was last seen performing the title role in *Rodgers + Hammerstein's Cinderella* (Drama Desk Award; Tony, Outer Critics Circle, and Drama League Award nominations). She also starred in *Bonnie and Clyde* (Tony Award nomination), creating the role of Bonnie Parker at Asolo Repertory Theatre and La Jolla Playhouse (San Diego Theatre Critics Circle Award). She appeared as Hope Harcourt in the Tony-winning revival of *Anything Goes* (Drama Desk, Outer Critics Circle, and Astaire Award nominations) and Nellie Forbush in Lincoln Center's production of *South Pacific*. Her Broadway debut was as Sandy in the most recent revival of *Grease*. Other New York credits include *The Threepenny Opera* (Drama Desk Award nomination), directed by Martha Clarke at the Atlantic Theater Company; Encores! Productions of *The Band Wagon*, Randy Newman's *Faust*, and *Pipe Dream*; and a one-night-only concert presentation of *The Sound of Music* at Carnegie Hall. Regional credits include *Carousel* opposite Steven Pasquale at Lyric Opera of Chicago. On television she has been seen on the CBS series *Elementary*, "Sondheim: The Birthday Concert at Avery Fisher Hall," HBO's documentary *Six By Sondheim*, and the Kennedy Center Honors salutes to Barbara Cook (2011) and Dustin Hoffman (2012). Her many concerts and cabarets include performing with Michael Feinstein, the New York Philharmonic, the New York Pops, the Mormon Tabernacle Choir, and the Pasadena Pops, and appearing in such venues as Carnegie Hall, the Café Carlyle, 54 Below, Lincoln Center, Feinstein's at the Nikko's, NJPAC, and the Las Vegas Smith Center. In addition to being heard on several cast recordings, Laura Osnes has released two solo albums, *Dream A Little Dream: Live at The Café Carlyle* and *If I Tell You: The Songs of Maury Yeston*. She makes her Boston Pops debut this week.

JASON DANIELEY



Broadway actor/singer/concert performer/recording artist Jason Danieley returned to Broadway in spring 2015 in *The Visit* (book by Terrence McNally, music by John Kander, lyrics by Fred Ebb) starring Chita Rivera at the Lyceum Theatre. His other Broadway appearances include *Next To Normal* (with wife Marin Mazzie); originating the role of Aaron Fox in *Curtains* (Outer Critics Circle Nomination); originating the role of Malcolm in *The Full Monty* (also London's West End), and his debut in the title role of *Candide* (Theatre World Award and Drama Desk nomination). He has had leading roles in *A Tree Grows in Brooklyn* and *Strike Up The Band* (City Center's Encores!), and his Off-Broadway performances include *The Trojan Women: A Love Story* and world premieres of Ricky Ian Gordon's *Dream True* and Adam Guettel's *Floyd Collins*. Some of his regional theater appearances include four other world premieres—*Secondhand Lions*, Burt Bacharach's *Some Lovers*, Michael John LaChiusa's *The Highest Yellow* (Helen Hayes Award), and Tina Landau's *Beauty*—as well as George in Chicago Shakespeare Theatre's production of *Sunday in the Park With George* (Joseph Jefferson nomination), William Bolcom's *Casino Paradise*, *110 In*

The Shade (L.A. Garland Award), and *Brigadoon* (L.A.'s Reprise!). As a concert soloist, Jason has appeared with many of the country's leading orchestras including the Boston, New York, and Philly Pops, the Los Angeles and New York philharmonics, the St. Louis, Grant Park, Ravinia Festival, Utah, Minnesota and Buffalo symphonies, the Orchestra of St. Luke's, American Symphony Orchestra, and the BBC Pops Orchestra. Concert highlights include many PBS "Great Performances" and "Live from Lincoln Center" television appearances including Enoch Snow in the Emmy-nominated *Carousel* with the New York Philharmonic, *Ring Them Bells: A Tribute to Kander & Ebb* ("Jazz @ Lincoln Center" with Chita Rivera and Marin Mazzie), Lt. Cable in the Emmy-nominated *South Pacific* at Carnegie Hall, and the Emmy-nominated *Sondheim!: The Birthday Concert*, also with the New York Philharmonic. He has appeared in major staged performances of *Candide* and *Of Thee I Sing/Let 'Em Eat Cake* (with the San Francisco Symphony), *The Mikado* and *The Song Of Norway* (with the American Symphony and Collegiate Chorale at Carnegie Hall). In addition to symphony appearances, Jason and Marin have sung in most of the prestigious nightclubs around the country, performing their cabaret concerts, "Opposite You" and "He Said/She Said." Jason Danieley has appeared on many occasions with the Boston Pops, most recently in June 2015, when he sang in "Simply Sondheim" concerts both in Symphony Hall and at Tanglewood.

JUSTIN HOPKINS



Justin Hopkins is a young performer in increasing demand nationally and internationally. Known for his warm and rich bass voice, as well as his magnetic stage presence, he has been featured in such concert halls and theaters as Carnegie Hall, Symphony Hall in Boston, Queen Elizabeth Hall in London, and Théâtre Royal de la Monnaie in Brussels. In the current year, Mr. Hopkins has appeared at Lincoln Center in *A Coffin in Egypt* starring Frederica von Stade; Carnegie Hall performing *Repast*, a solo opera-oratorio based on the life of civil rights figure Booker Wright; the Apollo Theater for the workshop of *We Shall Not Be Moved*; and Opera Delaware for the east coast premiere of Franco Faccio's *Amleto*. During the Boston Pops' 2015 holiday season, he sang a total of 33 performances, to great acclaim. Under the direction of Keith Lockhart, Mr. Hopkins performed Britten's *War Requiem* with the Dayton Philharmonic and *Kurt Weill on Broadway: A Stranger Here Myself* with the BBC Concert Orchestra in London. Upcoming are three Independence Day performances with the Philly Pops; Verdi's *Macbeth* at Théâtre Royal de Monnaie in Brussels; and appearances in Los Angeles with LA Chamber Orchestra in *Lost in the Stars* and Beethoven's Symphony No. 9. A versatile artist, Mr. Hopkins has performed operatic roles ranging from Mozart to Philip Glass, as well as concert repertoire including Mendelssohn's *Elijah.* He has performed under the distinguished batons of such conductors as Keith Lockhart, Charles Dutoit, and Valery Gergiev, and with orchestras including the BBC Concert Orchestra, Boston Pops, and Verbier Festival Orchestra. Justin Hopkins has performed for numerous dignitaries and heads of state, most notably a command solo performance in 2009 for the Dalai Lama.

TANGLEWOOD FESTIVAL CHORUS
LIDIYA YANKOVSKAYA, GUEST CHORUS CONDUCTOR
JOHN OLIVER, FOUNDER AND CONDUCTOR LAUREATE



During the 2015-16 season at Symphony Hall, the Tanglewood Festival Chorus joined the Boston Symphony Orchestra for works by Bach, Berlioz, Gia Kancheli, Mendelssohn, Prokofiev, and Richard Strauss. Originally formed under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the all-volunteer Tanglewood Festival Chorus was established in 1970 by its founding conductor John Oliver, who stepped down from his leadership position with the TFC in August 2015 and now holds the newly created lifetime title of Founder and Conductor Laureate. Though first established for performances at the BSO's summer home, the chorus was soon playing a major role in the BSO's subscription season as well as BSO concerts at Carnegie Hall. Now numbering more than 300 members, the ensemble performs year-round with the Boston Symphony and Boston Pops. The chorus has performed overseas under Seiji Ozawa, James Levine, and Bernard Haitink. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the TFC gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO for the ensemble's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops;

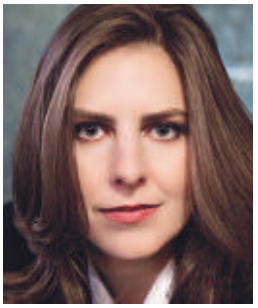
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performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox and Boston Celtics; and can also be heard on several movie soundtracks. Throughout its history, the TFC has established itself as a favorite of conductors, soloists, critics, and audiences alike.

LIDIYA YANKOVSKAYA



Russian-born conductor Lidiya Yankovskaya's engagements this season include Beth Morrison Projects, American Lyric Theater, New Opera NYC, Metro West Opera, Marin Alsop's Cabrillo Festival, the Center for Contemporary Opera in NYC, and Flagstaff Symphony Orchestra. She is also a part of Dallas Opera's Inaugural Institute for Women Conductors and Marin Alsop's Taki Concordia Fellowship. Ms. Yankovskaya serves as artistic director with Juventas New Music Ensemble and as a conductor with Boston Youth Symphony Orchestra. Prior engagements include serving as music director/conductor with Commonwealth Lyric Theater, music director of Harvard's Lowell House Opera, and as assistant conductor and chorus master with Opera Boston, Odyssey Opera, and Gotham Chamber Opera. As a Conducting Fellow under Lorin Maazel at his Castleton Festival, she assisted Maestro Maazel there and regularly filled in for him in rehearsal and performance. Lidiya Yankovskaya's choral, symphonic, and operatic work has garnered critical acclaim and numerous awards. Recent projects include San Francisco productions of *Boris Godunov* and *Iolanta* with New Opera NYC; performances with National Sawdust's Composer in Residence program; Tchaikovsky's *Queen of Spades* and Britten's *A Midsummer Night's Dream* (first place, The American Prize) with Lowell House Opera; Juventas New Music's NEA-funded puppetry collaboration entitled *Music in Motion*; the world premiere performances and recording of the ballet *HackPolitik*; Rachmaninoff's *Aleko* with Commonwealth Lyric Theater (winner of National Opera Association Award for Best Production in the Professional Category), Rimsky-Korsakov's *Snegurochka* (the first fully staged, Russian-language production of the opera in the U.S. and the work's New England premiere); and the world premiere of Isaac Schankler's *Light and Power* with Juventas (winner of National Opera Association Award and The American Prize for best professional production). Ms. Yankovskaya holds degrees from Vassar College and Boston University. While at BU, she also studied voice with Sharon Daniels, Director of the BU Opera Institute, and collaborative piano with Shiela Kibbe, chair of BU's Collaborative Piano Department. Visit www.LidiyaYankovskaya.com for more information.

TANGLEWOOD FESTIVAL CHORUS
LIDIYA YANKOVSKAYA, GUEST CHORUS CONDUCTOR
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LUCAS RICHMAN



Lucas Richman has served as music director for the Bangor Symphony Orchestra since 2010 and recently completed a twelve-year tenure (2003-2015) as music director for the Knoxville Symphony Orchestra. Mr. Richman received a 2011 Grammy Award in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album *Calling All Dawns*. He has been guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Toronto Symphony Orchestra, the Oslo Philharmonic, the Iceland Symphony Orchestra, and the Zagreb Philharmonic; he makes his Boston Pops debut this week. He has led performances with such notable soloists as Mstislav Rostropovich, Lang Lang, Midori, Gil Shaham, André Watts, and Frederica von Stade, having also conducted for such diverse performers as James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Megan Hilty, George Benson, Martin Short, and Victor Borge. Mr. Richman's numerous collaborations with film composers have yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, and *Kit Kittredge: An American Girl*; in 2010 John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Recent recordings include *Symphony of Hope: The Haiti Project* (a project from within the film music community that has generated over $200,000 in donations), Noel Paul Stookey's recent solo release *One & Many*, and Marvin Hamlisch's final score, written for the Emmy Award-winning HBO movie *Behind the Candelabra*. Lucas Richman attended the Boston University Tanglewood Institute from 1978 to 1980 as a violinist and conducting student. Also an accomplished composer, he has had his music performed by over two hundred orchestras across the United States including the New York Philharmonic, the Boston Pops, and the symphony orchestras of Detroit, Atlanta, New Jersey, and Houston. His work as both composer and conductor was most recently showcased in the Albany Records release of "In Truth Lucas Richman," which features him leading the Pittsburgh Symphony Orchestra in performances of his piano concerto, oboe concerto, and three pieces for cello.



BRIAN WILSON



The creative force behind some of rock's most cherished recordings, Brian Wilson grew up in a musical family and sang harmonies with his two younger brothers, Dennis and Carl. Obsessed with the harmonic blend of groups like the Four Freshmen, he was inspired, in the early 1960s, to combine that sound with the rock rhythms of Chuck Berry. Barely out of his teens he had created nine consecutive "gold" albums that featured such classics as "Surfer Girl," "In My Room," "I Get Around," "Don't Worry Baby," "Fun, Fun, Fun," "Help Me, Rhonda," and "California Girls." In the landmark year of 1966, he produced three records that forever changed the course of popular music. The first was *Pet Sounds*, considered by many to be one of the greatest albums ever made. Reflecting a new collaboration with lyricist/songwriter Tony Asher, the album featured four hit singles—"Sloop John B," "Wouldn't It Be Nice," "God Only Knows," and "Caroline, No."

Brian's second studio masterpiece in 1966 wasn't included on *Pet Sounds* because it was not only unfinished but also destined for a different kind of greatness. "Good Vibrations" became the Beach Boys' first million-seller and a milestone in recording history. At this point Brian began a new collaboration, this time with poet/studio musician/songwriter Van Dyke Parks, creating an album called *Smile*, which was to feature such Wilson/Parks songs as "Heroes & Villains," "Surf's Up," "Wonderful," and "Cabin Essence." In late 1966, the music world and such iconic figures as Leonard Bernstein (who featured "Surf's Up" on a 1967 CBS news special about the musical revolution that Brian was leading) believed that Wilson was again rewriting the "rulebook" on what a pop record could be. Brian was nearly done with *Smile* when a combination of circumstances (record industry pressure, technical challenges, personal issues, internal group dynamics, etc.) forced him to shelve it. During the subsequent 37 years, *Smile* became the most famous unfinished, unreleased album ever. Yet, even as Wilson battled his personal demons and experienced professional ups and downs, he continued to make beautiful music. There were albums (1968's *Friends* and 1977's *Love You*) and tracks ("Time To Get Alone," "This Whole World," "Add Some Music To Your Day," "'Til I Die," "Marcella," and "Sail On Sailor") that let fans know that his compositional and arranging magic was still intact. Sadly, for a long time the music took a back seat as Wilson struggled—in the words of "I Just Wasn't Made For These Times"—to find a place to fit in, to survive.

In 1988 Wilson finally released his first solo album, which featured "Love and Mercy," "Melt Away," "There's So Many," and "Baby Let Your Hair Grow Long," as well as "Rio Grande," his first extended piece since the *Smile* era. In 1990 the debut of *Pet Sounds* on CD earned that album both recognition and platinum status. 1993's *Good Vibrations* five-CD collection included the first official release of outtakes from the *Smile* sessions, and 1997's *The Pet Sounds Sessions* box set earned a Grammy nomination. In 1995, having married Melinda Ledbetter, Brian Wilson at last had what he called "emotional security," which gave him the confidence to return full-time to music. Reuniting with Van Dyke Parks, Brian sang on the acclaimed *Orange Crate Art*. In 1998 came his second solo album, *Imagination.*

As the 20th century came to a close, in an improbable artistic reinvention, Brian Wilson

became a concert performer. Conquering his stage fright, he went on his first solo tour in 1999. Summer 2000's *Pet Sounds* symphonic tour gave audiences the opportunity to experience Wilson's production masterpiece as a living, breathing work of art. Inducted into the Songwriters Hall of Fame, Wilson was feted in 2001 at Radio City Music Hall, an evening that included a performance of the entire *Pet Sounds* album by the assembled cast. The following year, Brian Wilson was the only American rocker at the Queen's Jubilee, sharing the stage with, among many others, Sir Paul McCartney and Eric Clapton. These events led to a series of appearances at charity concerts and studio collaborations that were featured on Wilson's third solo album, 2004's *Gettin' In Over My Head*.

Yet, throughout all of this, Brian never lost sight of the music that had become "the holy grail" of pop—*SMiLE*. Inspired by the Radio City tribute, where he performed "Heroes & Villains" for the first time in decades, Wilson began to add *SMiLE* songs to his live sets. Then, in 2003, the day after receiving the UK's Ivor Novello Award for Lifetime Achievement, Wilson announced that he and Van Dyke Parks, with the assistance of key band member Darian Sahanaja, would perform *SMiLE* "live on stage." In February 2004, Brian Wilson's version of *SMiLE* was presented in a week of sold-out concerts at London's Royal Festival Hall, garnering ecstatic response. After an extended tour of the UK and Europe, Brian and his band recorded an all-new studio version of *SMiLE* and completed an acclaimed U.S. tour. *Brian Wilson Presents SMiLE* earned Wilson his first Grammy Award, and a 2005 two-disc DVD version a Grammy nomination.

In 2005 Brian Wilson was honored at a NARAS' "MusiCares Person of the Year" tribute; he and his band played at both the Glastonbury Festival and "Live Eight"; and the solo album *What I Really Want For Christmas* was released by Clive Davis's Arista label. The following year, Wilson celebrated the 40th anniversary of *Pet Sounds* with complete performances of the album at several concerts. In 2007 a new full-length work, "That Lucky Old Sun" (his musical tribute to California), premiered at London's Royal Festival Hall, which had commissioned the piece for its grand re-opening celebration, and he received the Kennedy Center Honor. In 2008 Wilson returned to Capitol Records and released the critically acclaimed album *That Lucky Old Sun*. In 2009, with the blessing of the Gershwin estate, he was able to complete two unfinished fragments of music by the late composer, one of his heroes. The critically acclaimed *Brian Wilson Reimagines Gershwin* was released in 2010 on Walt Disney Records, followed by a 2011 children's album, *In the Key of Disney*, released on Disney Pearl. *That's Why God Made the Radio*, the 29th studio album by the Beach Boys, was released on Capitol in 2012. In September 2014 Brian Wilson attended the first screening of *Love & Mercy*, a biographical film of his life directed by Bill Pohlad. In 2015 he released his eleventh solo album, *No Pier Pressure*, on Capitol, which features guest appearances by Al Jardine, David Marks, and Blondie Chaplin, among others.

If you've seen Brian Wilson in concert, you've already witnessed the magic and the celebration. If you've heard his records, you know why he's been called the Mozart of rock, the Gershwin of his generation. It's been said that if music is math, then Wilson just might be Einstein. But no comparisons are really necessary; he's Brian Wilson, an American composer, arranger, and producer whose work has proved to be as powerful as faith, as timeless as love, and as heartfelt as mercy.

AL JARDINE



Guitarist/vocalist/songwriter Alan (aka "Al") Jardine is best known for being one of the founding members of the California-based group the Beach Boys. Born in Lima, Ohio, on September 3, 1942, Al met Brian, Carl, and Dennis Wilson, Mike Love, and David Marks after his family moved to Hawthorne, California. They formed the Beach Boys and with their perfect harmonies and original tunes about surfing, beaches, hot rods, and California girls, became the rock 'n' roll voice of the West Coast. An accomplished musician on a variety of stringed instruments, Al played mainly rhythm guitar and sang harmony vocals with the Beach Boys. He sang lead on their No. 1 hit "Help Me, Rhonda" and also wrote or co-wrote a good number of songs, most notably on the albums *Holland*, *Carl and the Passions—"So Tough," Surf's Up*, and *Sunflower*. Al continued to tour with the Beach Boys throughout the '70s, '80s, and '90s and left the band after Carl Wilson's passing in 1998. In 2001 Al released a live album called *Live in Las Vegas*, under the name "Al Jardine's Family & Friends," and his 2010 solo album, *A Postcard From California*, featured guest appearances by Neil Young, Stephen Stills, David Crosby, Steve Miller, Glen Campbell, Gerry Beckley and Dewey Bunnell (America), Flea (Red Hot Chili Peppers), and Alec Baldwin, plus all the remaining Beach Boys, including the late Carl Wilson. The album featured new versions of the classic Beach Boys songs "Help Me, Rhonda" and "California Saga," as well as environmentally-themed tracks like "Don't Fight The Sea" and "Looking Down The Coast." In 2001 Al Jardine was awarded a Lifetime Achievement Award Grammy as a member of the Beach Boys. In 2012 he joined Brian Wilson, Mike Love, Bruce Johnston, and David Marks for a new Beach



Boys album, *That's Why God Made the Radio*, and the Beach Boys embarked on a 50th anniversary reunion tour. In 2013 and continuing through 2015, Al joined Brian Wilson for a tour (first with Jeff Beck and then to promote Brian's 2015 release *No Pier Pressure*) and also performed with his Endless Summer Band, featuring many musicians who have toured consistently with the Beach Boys, including Al's own sons, Matt and Adam Jardine. In the current year Al joins Brian Wilson for the 50th anniversary celebration and final performance in its entirety of *Pet Sounds*, the group's timeless masterpiece that features "Wouldn't It Be Nice," "God Only Knows," and "Sloop John B" (one of Al's favorite songs, originally recorded by the Kingston Trio). Please visit www.aljardine.com for more information.

BLONDIE CHAPLIN



Singer/songwriter/multi-instrumentalist Blondie Chaplin has performed with the Rolling Stones, Joe Bonamassa, and with Jeff Beck and Brian Wilson, having performed with the latter years before, as a member of the Beach Boys. Originally from South Africa, with Zulu and British heritage, Blondie came from a musical family. Blondie Chaplin has released three solo albums, most recently, 2006's *Between Us*. He is the vocalist, songwriter, and lead guitar player with Skollie, a band formed with fellow South Africans Keith Lentin on bass, and Anton Fig (of the *Late Show With David Letterman* band) on drums. For fifteen years, Blondie recorded and toured with the Rolling Stones, starting with the 1997 album, *Bridges to Babylon*. He has performed and recorded with Joe Bonamassa, including playing guitar on the album *Dust Bowl*, and on the Beth Hart/Joe Bonamassa albums, *Don't Explain* and the Grammy-nominated *Seesaw*, as well as the CD/DVD *Live in Amsterdam*. A featured performer at select 2013 shows with former Beach Boys bandmate Brian Wilson, guitarist Jeff Beck, and former Beach Boys Al Jardine and David Marks, Blondie subsequently worked on Brian Wilson's 2015 solo album, *No Pier Pressure*, singing lead on "Sail Away." In December 2014, Blondie appeared with the Brian Wilson group in a Las Vegas performance that was filmed for PBS's *Soundstage*. Blondie also participated in "Brian Fest: A Night to Celebrate the Music of Brian Wilson" in Los Angeles in March 2015. Starting in summer 2015, he appeared as a special guest with the Brian Wilson group, both in support of the latest album and subsequently to mark the 50th anniversary of *Pet Sounds*. Spring 2016 tour dates take them to Great Britain, Spain, Portugal, and Israel, then to New Zealand, Australia, and Japan, before returning to the U.S. to continue the tour, totaling some 70 performances. Hailing from Durban, KwaZulu-Natal, South Africa, Blondie Chaplin became, in his teens, a member of Durban's most popular band, The Flames. Beach Boy Carl Wilson saw the group perform in a London club, brought them to Los Angeles to record for the Beach Boys' Brother Records, and produced their American debut album, *The Flame*. After The Flame disbanded, Blondie and drummer Ricky Fataar were invited to join the Beach Boys as full members. Blondie sang lead on various Beach Boys songs from two studio albums, *Carl and the Passions—"So Tough"* and *Holland* (notably "Sail on Sailor") and played on the live album *The Beach Boys in Concert*. Other artists with whom he has collaborated include Rick Danko, David Johansen, The Band, Paul Butterfield, former Byrds members Gene Clark and Michael Clarke, and former Rolling Stones guitarist Mick Taylor.

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10:35–10:45 am	*Break*
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Judith Benjamin • Bob Braun • David Galpern

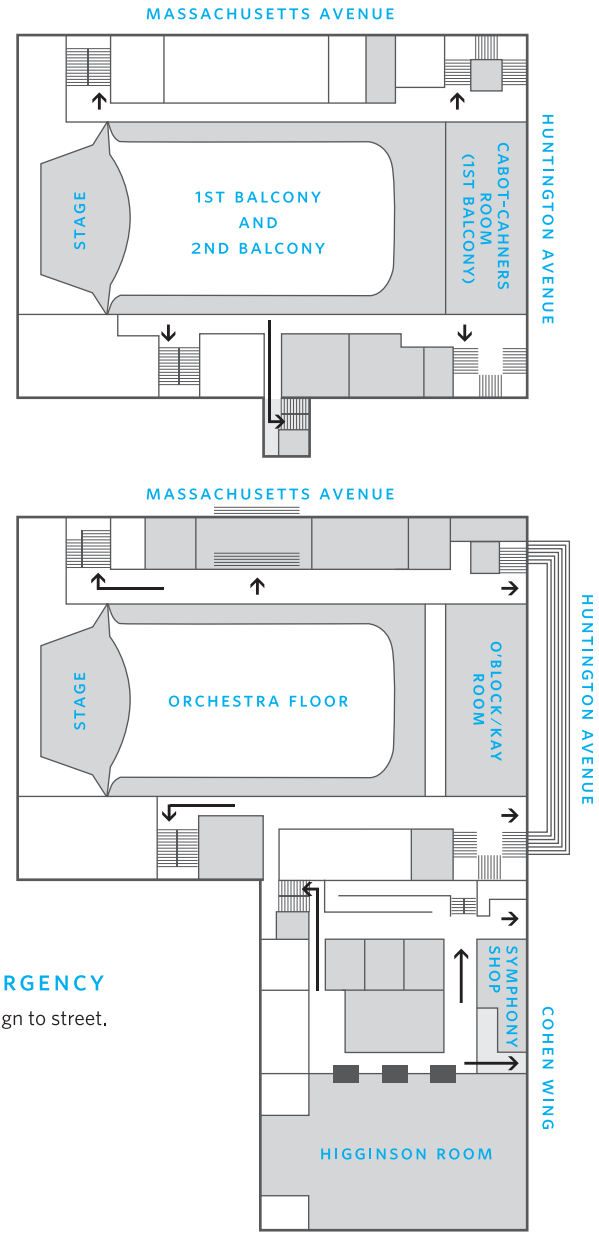
Liaisons, Tanglewood
Glass Houses, Stanley Feld • Ushers, Carolyn Ivory

BOSTON PROJECT LEADS 2015-16

Café Flowers, Stephanie Henry and Kevin Montague • Chamber Music Series, Rita Richmond and Christine Watson • Computer and Office Support, Helen Adelman • Flower Decorating, Linda Clarke • Guide's Guide, Audley H. Fuller and Renee Voltmann • Instrument Playground, Melissa Riesgo • Mailings, George Mellman • Membership Table/Hall Greeters, Sabrina Ellis • Newsletter, Richard Pokorny • Recruitment, Retention, Reward, Rosemary Noren • Symphony Shop, Karen Brown • Tour Guides, Cathy Mazza



SYMPHONY HALL EXIT PLAN



IN CASE OF EMERGENCY

Follow any lighted exit sign to street.
Do not use elevators.
Walk, do not run.

Symphony Hall

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday), until 8:30 on concert evenings, and for a half-hour past starting time for other events. In addition, the box office opens at least two hours prior to most Sunday performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket Prices (except for Film Night and "Raiders of the Lost Ark"): floor—$99, $70, $34; first balcony—$58, $49; second balcony $34, $24. For Film Night and "Raiders of the Lost Ark": floor—$120, $95, $60; first balcony—$72, $62; second balcony—$45, $36. For Group Sales of 20 or more and Event Planning, call (800) 933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bso.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9275 or email cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).



The program books for the 2016 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.



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